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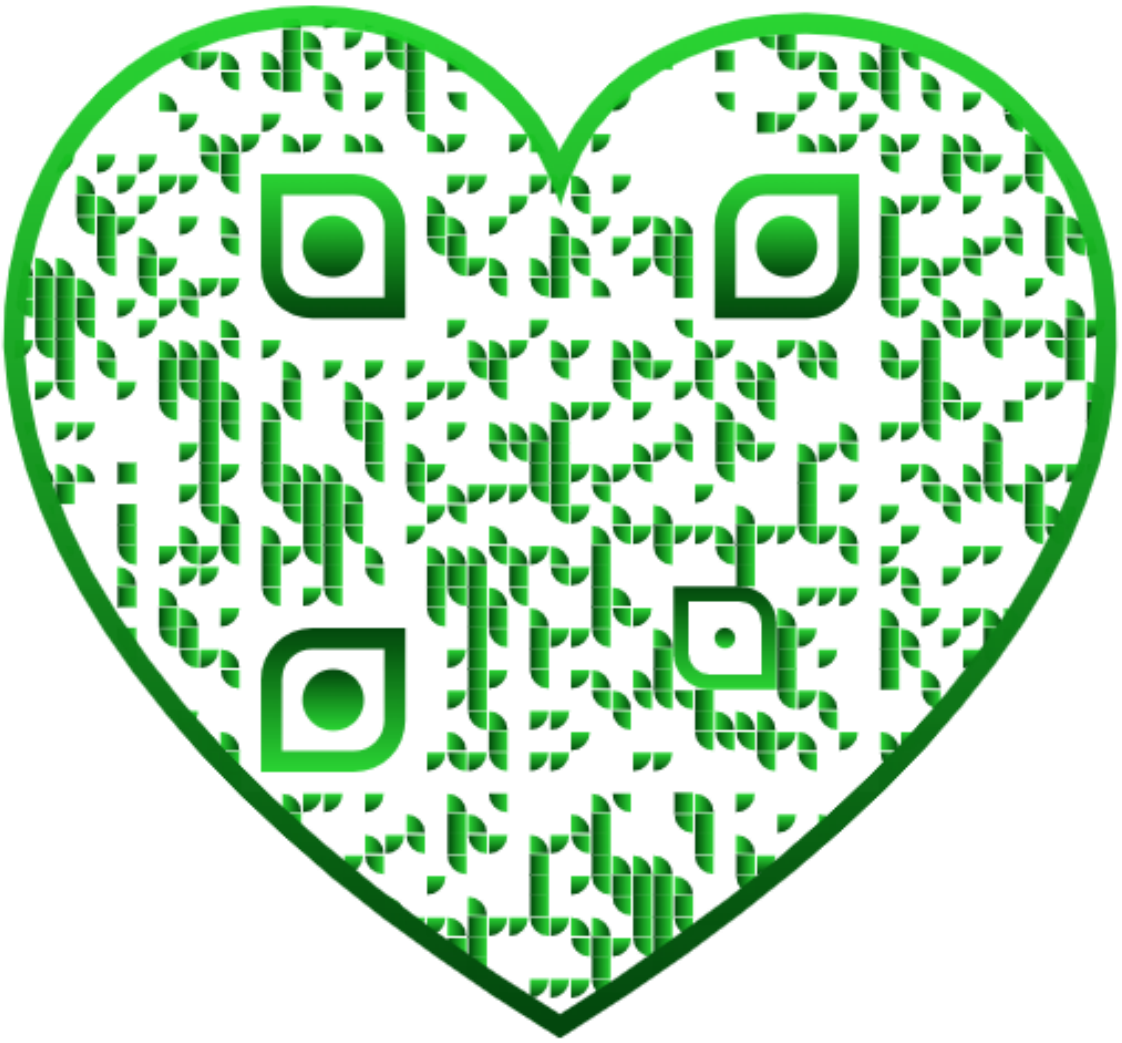

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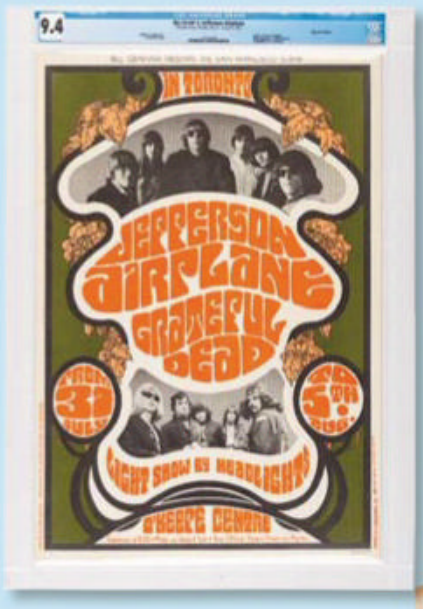

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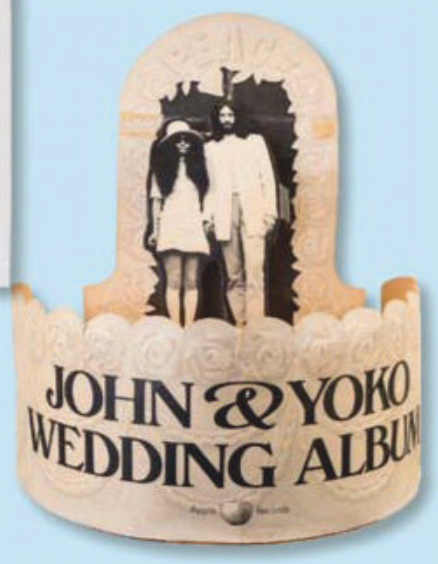

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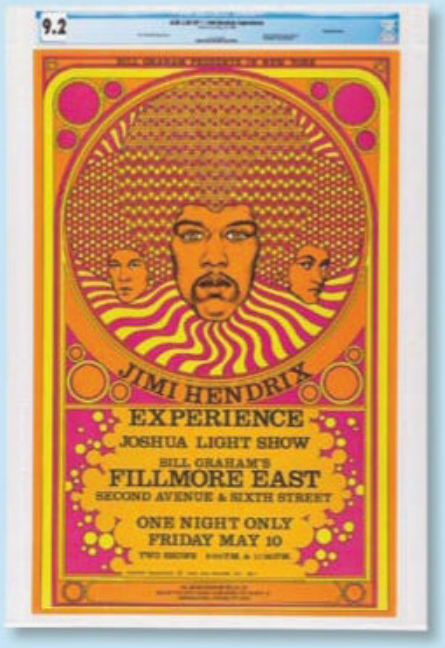

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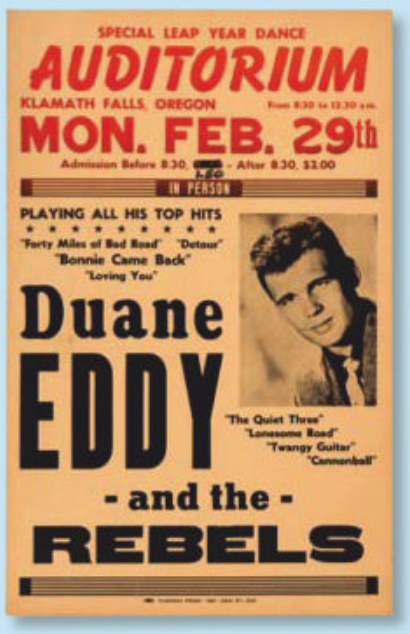

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A list of recent *Goldmine* podcasts:
Episode 59: Rolling Stones backup vocalist **Bernard Fowler** describes the spoken-word energy of his latest record release of Stones covers called *Inside Out*.
Episode 58: Shake It Records of Cincinnati, Ohio is discussed with Dr. Disc on the latest Record Store Recon podcast episode, which reviews indie records stores every month.
Episode 57: A detailed discussion with the co-founder of **Qrates** about the one-stop for vinyl recordings — their production, sales and distribution.

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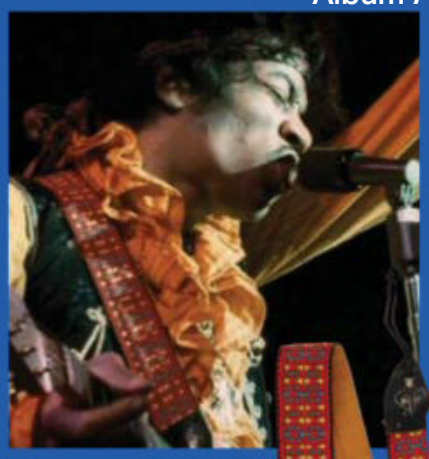

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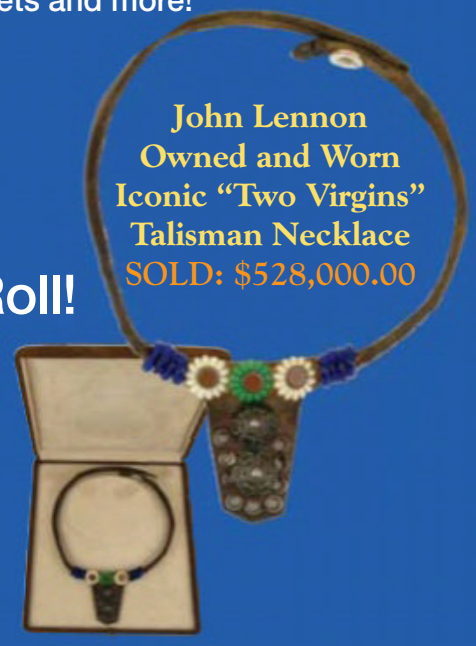

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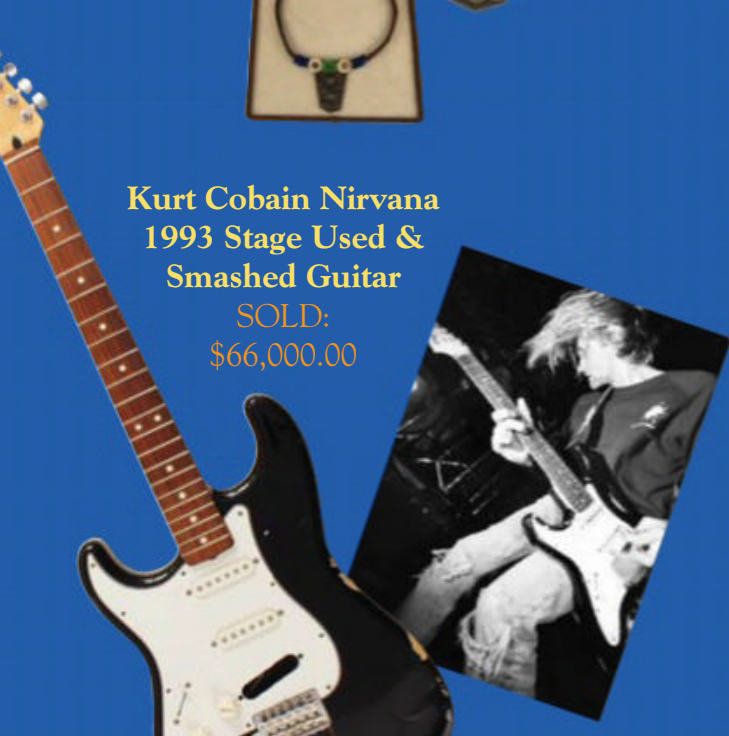

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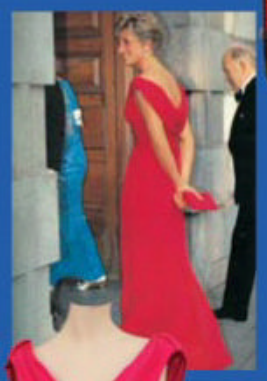

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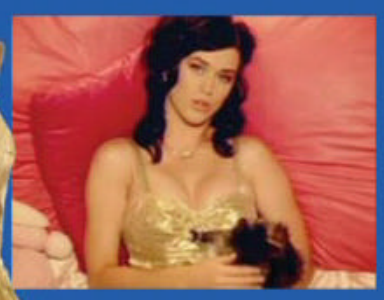

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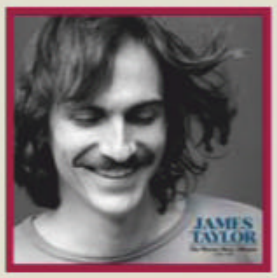
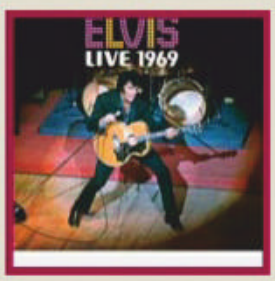


JAMES TAYLOR: The Warner Bros. Albums 1970-1976
6 CD / 6 LP



ELVIS PRESLEY: Live 1969 / Live At The International Hotel, Las Vegas NV – August 26, 1969
11 CD / 2 LP

DAVY JONES: Live In Japan
CD + DVD / 3 LP

JUDY COLLINS: Elektra Albums Volume 1: 1961-1968
8 CD

YES: Yes 50 LIve
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ZZ TOP: Goin' 50
3 CD / CD / 5 LP

KING CRIMSON: The Elements Tour Box 2019
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»SPIN CYCLE

GLORIOUS MOTOWN

BY DAVE THOMPSON

A lot of labels have celebrated their 60th birthday in recent years. Not so many, however, have marked it in such glorious fashion as Motown. The television special earlier this year; the Japanese "Motown Did It First" series of CD reissues; the Marvin Gaye postage stamp… and ***The Complete No. 1's*** (Universal), a thoroughly revamped and updating of the decade-old 50th anniversary set of exactly what it says on the box.

Every number one that the label ever scored, whatever the chart, whatever the country, and more than that besides. Chart-topping covers of Motown originals are celebrated with an airing for the original version. We relive with country career of T.G. Sheppard and the Jackson 5's assault on the Billboard Christmas listings. Everything is here and, if you didn't know it already, you will now. Motown was never just a label. It was a phenomenon.

It takes 11 discs to tell the story, packaged within a heavy card replica of the Hitsville building itself (yes, really), and fully half the package—that is, from disc one opening with the Miracles' "Shop Around" (1961), through to the Commodores' "Easy" (1977, or halfway through disc six)—is more-or-less solid gold.

We hear and read so much about the sheer energy and creativity of the '60s Motown set-up, when every new release seemed bound for the top, and even the B-sides were an integral part of a never-ending tapestry. The years when Holland-Dozier-Holland needed only look at a piano for it to play another smash. The eternal joy of the pre-split Supremes, the pre-psych Temptations, the under-age Stevie Wonder—the first two discs are devoured by Motown's first 10 years, and they are timeless.

But the next four CDs are nothing to sniff at, either. Popular history likes to say Motown lost something in the '70s, with the decision to relocate from Detroit to L.A. the primary suspect. The chart-toppers kept coming, though, and mostly by the same coterie of stars that sustained the label through the '60s; the Jackson 5 were the only significant addition to the roster, but what did it matter?

Diana Ross, Marvin Gaye, Stevie Wonder... they all remained at the top of their game and so we plow through discs three, four, five, and now Eddie Kendricks and the Commodores are coming to the fore.

Only when disco extended its slippery tentacles into the label's calculations, to be followed by the super-slick '80s, do we see the quality of the music start to falter. Or do we? Because even there, there were the deathless hits. Ross's "Love Hangover," Thelma Houston's "Don't Leave Me This Way," the advent of Rick James and DeBarge... if the powers that be really want to give collectors a thrill, a boxful of Motown 12-inch remixes would wipe the floor with that particular theory. (This package focuses on 7-inchers only)

At the same time, though, the last four discs probably won't receive as many plays as the rest of the set, and when one considers the time-span that they consume—the end of the '70s to the birth of the 2000s—that only emphasizes the sheer majesty of the music that came before. And the 11th disc, rounding up half a dozen tracks that were omitted from the original box, doesn't alter that scenario.

But still there can be few, if any, labels of any vintage whatsoever that could put together a similarly-themed box that, on the one hand, packs so much joy into its contents; and, on the other, crushes so many memories into such a small space.

Personally, Spin Cycle would not feel sad if it never heard "I Just Called to Say I Love You," "All Night Long" and Boyz II Men ever again. But even among these later discs, there are guilty pleasures that might slip onto the CD deck occasionally; and, among the earlier ones, entire streaks of hits that could stream forever without ever feeling old.

Box set of the year (so far).

Okay, let's grab some vinyl. A limited (500 copies) repressing of **The Dead Milkmen**'s 2017 EP *Welcome to the End of the World* (Giving Groove), still sounding as crunchily irreverent and buckets of fun as

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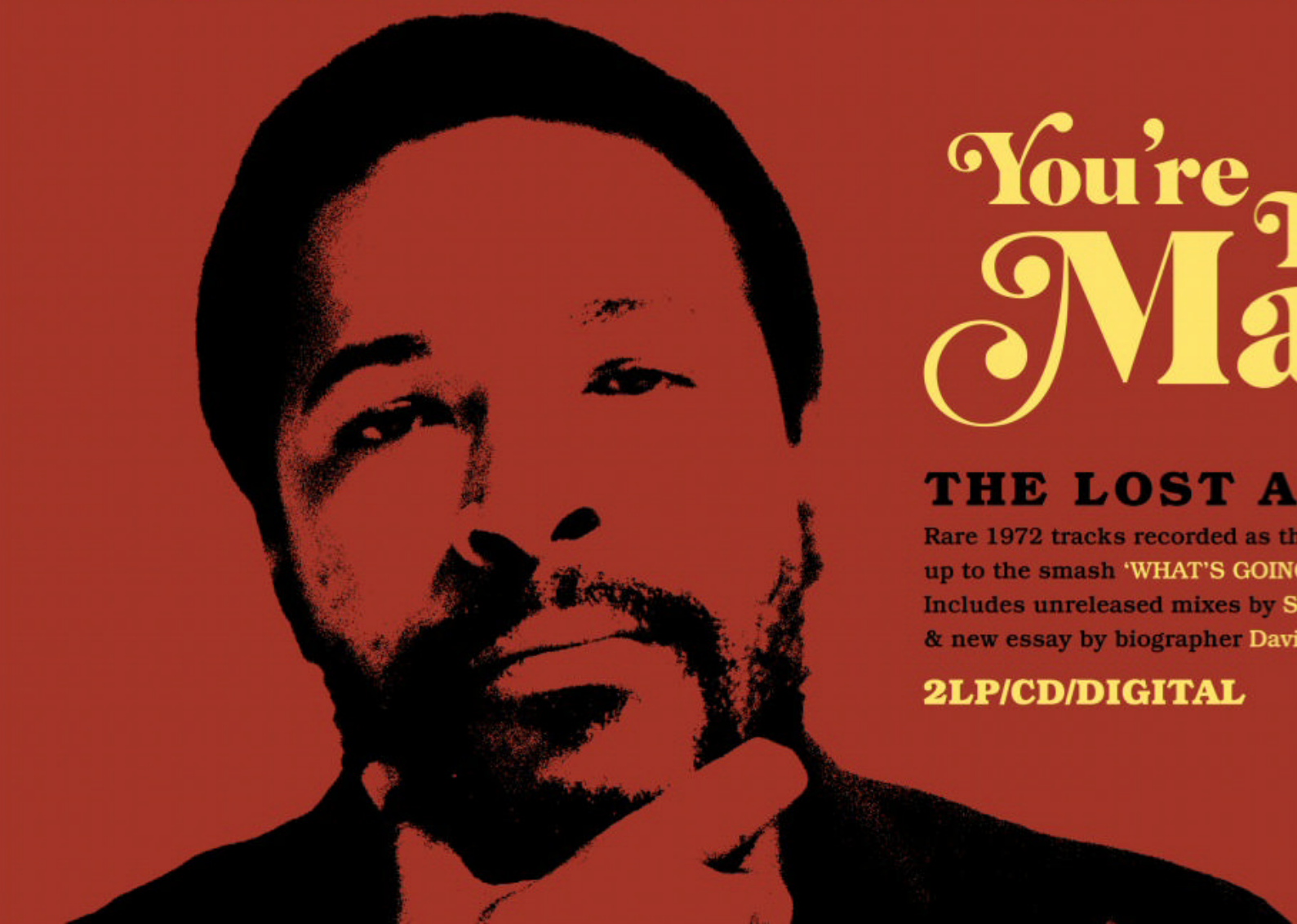

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they ever did. The vinyl revival was made for bands like this.

And also for albums like this: **Jimmie Vaughan**'s *Baby, Please Come Home* (Last Music) might look like something you'd have found in your dad's collection, a hundred scratchy-wax years ago, but it is in fact a brand new recording.

Mostly studio but with one in-concert cut, it's a phenomenal sounding record, crackling with life as Vaughan fires his band through 11 favorite oldies. Lloyd Price, Lefty Frizzell, Richard Berry, T-Bone Walker, Dave Bartholomew and Jimmy Reed all grab songwriting credits across one of the most dynamic blues albums of recent years, and a couple of tracks that augment Vaughan's regular band with a full horn section are going to keep you up all night. It's a spellbinding set, and the retro artwork just adds to the occasion.

The 11-CD celebration, *The Complete No. 1's*, is the box set of the year (so far).

There's fun to be had, too, from a reissue of **R.E.M.**'s *In Time* best of (Craft Recordings), originally released on CD in 2003 and now resplendent over four sides of vinyl. Focused on the band's Warner years, as evidenced by the 1988-2003 subtitle, its 18 tracks only include the first half of the original package, so no rarities and B-sides for you.

You do get all the hits, though, and while there's a few tracks here ("Stand," take a bow) that were better on CD, because it was easier to hit the "please skip before my eyes start bleeding" button, it's hard to find fault with such a well-designed collection.

There's no point outlining the track listing. Just remember how omnipresent R.E.M. were on '90s radio and MTV, and those memories are bound up here. Even more impressively, they sound real good. Few of the caveats that surround a digital recording being transfered to vinyl have been satisfactorily resolved in the years since Spin Cycle first set sail, but this one genuinely sounds good.

From the same label, and mastered with the same sensitivity, **James Taylor's** *One Man Band* live album makes its vinyl debut, a dozen years on from its original appearance.

Still a timeless march through his career-so-far, it stops off at all the expected highlights, but packs a few surprises too, to emerge an intensely intimate, warm, collection that likewise drifts happily across four sides of wax.

It's a reminder, too, that no matter how many crimes against humanity were enacted by the tsunami of singer-songwriters who flooded out in Taylor's wake, each one more intense, more sensitive, and more emotionally egg-bound than the last, Taylor himself remained (largely) above the fray. And has remained there ever since.

But talking of singer-songwriters, **Trent Miller**'s *Time Between Us* (Sugarbush) continues following a trail that has already been oft-compared to Gene Clark, and sees no reason to change. Deliciously melodic, hung with hooks and livid imaginings, Miller's songs feel like outlines for movies you've gotta see, and which will play out in your head whether you do or not. "Bonfires of Navarino Road" and "Lament of the Sea" are the go-back-to tracks on first listen, but the remainder of the album swiftly catches up with them.

Finally, we flip back to Record Store Day, as the bounty continues to dribble in via lucky finds and eBay flippers. **Hawkwind**'s *The 1999 Party* was recorded live in Chicago during the band's 1974 American tour, and was first released on CD back in 1997.

Two decades on, it makes its vinyl debut (Parlophone) and, while the sound quality offers no real improvement on the somewhat hollow-sounding CD, still it's hard to shake the belief that Hawkwind concert recordings belong on double-live albums.

So, here it is, neither adding nor subtracting anything from the original CD release beyond a gatefold sleeve and the need to keep getting up to switch sides. But that's a small price to pay for having something new to file alongside *Space Ritual*, because that is where it belongs.

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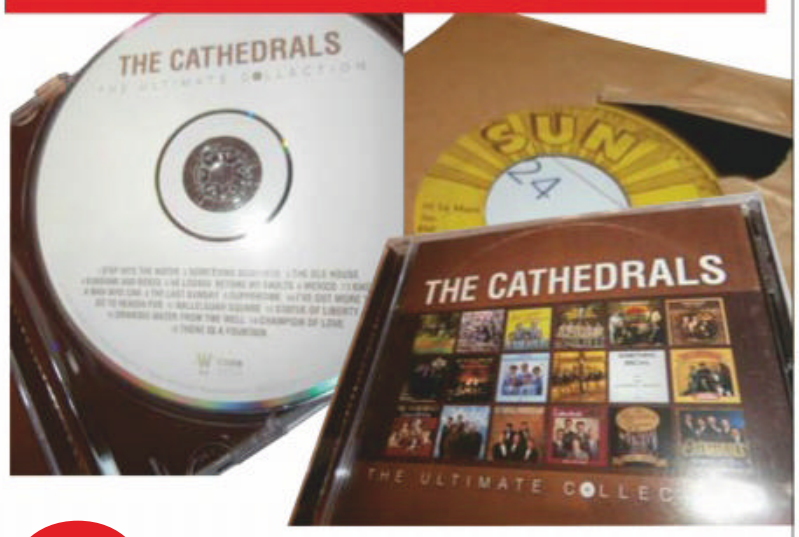

Q I have a 45rpm Sun record by Johnny Cash with the same title on both sides, although there are different songs. Might they be worth anything special? And I recently bought a Cathedrals CD but it has some woman singing on it, instead of The Cathedrals. Might it be worth anything?

Ron Aldridge, via email

A Mislabeled singles are actually quite common — the most common of all errors. Your single would probably sell for more than a correct copy, but not for much more. It does have a bit of additional value because it is on Sun, and collectors *love* Sun. I doubt that this would be enough to add a lot of value.

Regarding the CD, the same thing is true. Mispressed CDs are usually not collected. Now, if the unknown woman is someone who is highly collected, that would add some value. If the other CD isn't "out yet," that would add value, too. Back in 1986 there were some copies of a Kate Bush CD that were pressed accidentally with a Beatles album that wasn't yet available on CD. Those went way up... *until* the Beatles CDs came out. After that, they were curiosities. They're still collectible, but they aren't worth a fortune. All the error pressing means for a CD is that they had the wrong artwork loaded when they burned the disc.

Now a single that has the wrong *content* on one side... that might be valuable. Sometimes a CD gets out with the wrong mix or take of a song on it; that might be good, too. Labeling errors, though, are usually interesting to a small niche of collectors, but by and large they aren't really valuable unless there is something collectible about the artist or record already.

— Frank Daniels
Goldmine Contributor

MARKET WATCH

These were the top-selling records on eBay during the month of June 2019.
BY FRANK DANIELS

1 Leonid Kogan and the Philharmonic Orchestra
Lalo: Symphonie Espagnole/ Tchaikovsky: Sérénade Mélancolique
Columbia (U.K.) SAX-2329
Condition: VG+/M-
Sold for: $8,600.00
A copy in approximately the same condition sold for somewhat more at the end of 2018. This is still one of Kogan's most prized records.

2 Robert Johnson
"Sweet Home Chicago"/ "Walkin' Blues"
Vocalion 03601
Blue label
Condition: VG(+)
Sold for: $7,148.70
There is a relatively common labeling error to this record, which has the A-side label on both sides. Johnson's blues is the real attraction here.

3 Elvis Presley
Set of four Sun 78s
Sun 209, Sun 210, Sun 217, Sun 223
Framed copies
Condition: VG (each)
Sold for: $6,909.65
With 2019 being the 64th anniversary of Sun 209, this was a good time to buy up a starter set of collectible Presley singles.

4 The Mighty Ryeders
Spread the Message
Sun-Glo SG-456
Condition: Still Sealed (SS)
Sold for: $6,199.99
The funk group got its start in 1977, in the midst of the disco craze. This album from 1978 became a classic find for people who were searching for an across-the-spectrum funk sound while everyone else was playing the soundtrack to *Saturday Night Fever*. It touches on soul and even easy-listening at times.

5 Led Zeppelin
Boxed Set of 10 albums (spread across 48 12-inch, 45rpm discs)
Atlantic (Classic) RTH-3001-45
Condition: SS
Sold for: $6,000.00
Back in 2006, Atlantic reissued the complete set of Led Zeppelin original albums in a Quiex-vinyl, single-sided 45rpm format. This was a highly-heralded release that always commands prices like the one here.

NEW RELEASES

AUGUST 2019 **America,** *Live at Central Park 1979,* Gonzo ● **America,** *Live at the Palladium,* Gonzo ● **Ani DiFranco,** *No Walls Mixtape,* Righteous Babe Records ● **Anita Baker,** *Rapture,* WEA ● **Aretha Franklin,** *Aretha's Gold,* ACG ● **Bad Company,** *Swan Song Years 1974-1982,* Atlantic ● **Bob Dylan,** *Blood on the Tracks,* Mobile Fidelity Sound Lab ● **Brainticket,** *Zurich/Lausanne,* Purple Pyramid ● **Brian May,** *The Brian May Fantasy Film Music Collection,* Dragon's Domain Records ● **Captain Beefheart,** *From the Vaults, Vol. 2,* Greyscale ● **Cherie Currie/Brie Darling,** *The Motivator,* Blue Elan ● **Climax Blues Band,** *Albums 1973-1976,* Esoteric ● **Commander Cody and His Lost Planet Airmen,** *Live From Electric City,* Liberation Hall ● **Creedence Clearwater Revival,** *Live At Woodstock,* Craft Records ● **Davy Jones,** *Live in Japan,* 7A Records ● **Elton John/Taron Egerton,** *Rocketman [Original Motion Picture Soundtrack],* Interscope ● **Elvis Presley,** *Live 1969,* RCA/Legacy / Sony Music ● **Flamin' Groovies,** *Live From the Vaillancourt Fountains-September 19, 1979,* Liberation Hall ● **Germs,** *Live at the Starwood-Dec 3, 1980,* Run Out Groove Vinyl ● **Jaco Pastorius,** *Jaco Pastorius,* Sony ● **James Gang,** *Bang,* Beat Goes On ● **John Lee Hooker,** *The Country Blues of John Lee Hooker,* Craft ● **Johnny Thunders & the Heartbreakers,** *L.A.M.F.: Live at the Village Gate 1977,* Cleopatra ● **Justin Hayward,** *Classic Blue,* Gonzo ● **Kansas,** *Monolith,* Friday Music ● **Linda McCartney,** *Wide Prairie,* Capitol ● **Link Wray,** *Link Sings Elvis,* Ace ●

RECORD SHOW CALENDAR

Aug 1-4 MI, Marquette. Ore Dock Vinyl Show. Ore Dock Brewing Company. 114 W. Spring Street, Marquette, MI, 49855. Thursday 4pm-11pm, Friday Noon-1am, Saturday Noon-1am, Sunday Noon-11pm. Admission FREE. Live music. Craft Beer. Food Trucks. Tons of records. Posters. More!

Aug 4 IN, South Bend IN. Comfort Suites 52939 US 933N South Bend IN 46637. SH: 11am-5pm. Free Admission. Early Admission $5 at 8:30am. Tables 60, 6 foot. 2 rooms. Cost: $30 Discounts for multiples. Contact Ken at 574-329-1483 or kpwildwood@sbcglobal.net.

Aug 4 FL, Port Charlotte. SWF Record + HiFi Expo.23111 Harborview Rd. Port Charlotte, Fl 33980. A:$2. SH: 9am-2pm. C:941-916-8731.T$20='8.Facebook:https://www.facebook.com/swfrecord+hifiexpo

Aug 10 NC, Charlotte. Charlotte Music Collectors Show, Springhill Suites-Ballantyne, 12325 Johnston Rd., Charlotte NC, 10am-4pm, admission $2.00. <Facebook.com/GregNealShows>, GregNealShow@gmail.com.

Aug 10 NJ, Wayne. The SECOND SATURDAY Record & CD Show. Firehouse #1, 97 Parish Dr (@ Route 23 & 202S) A: $6. SH; 10am-4pm. C: 973-209-6067. www.showsandexpos.com. Over 70 tables! Get on the eMailing List for discount admission!

Aug 10 & 11 IL, Grayslake. Vintage Voltage. Vinyl Records, Rock Memorabilia, and more! Lake County Fairgrounds, 1060 E. Peterson. Rd., Grayslake, IL. Saturday 9-4 & Sunday 9-3. Admission: $7 (good for both days). https://www.zurkopromotions.com/vintagevoltage or 715-526-9769.

Aug 11 PA, East Petersburg. Pennsylvania Music Expo. 1901 Miller Road, East Petersburg, PA 17520. 2nd Sunday every month. SH: 9am-3pm. A: Free. Free parking! Buy Sell Trade Browse! Albums/Singles, CDs, DVDs/Blu-rays, Books/Memorabilia/Posters, Imports, Test Pressings, Music Hobby Supplies and much more! Keystone Record Collectors, www.recordcollectors.org.

Aug 11 NC, Raleigh. Triangle Music Collectors Show, Hampton Inn, 3920 Arrow Dr., Raleigh NC, 10am-4pm, admission $2.00 <Facebook.com/GregNealShows>, GregNealShow@gmail.com.

Aug 16-18 AL, Birmingham/Gardendale Birmingham Record Collectors 35 annual Record and CD Show Gardendale Civic Center 857 Main St. 35071 SH: Friday 16th 11am-3pm Early admission with club membership $25 yearly or $50 lifetime, 3pm-8pm regular admission $5. Sat 17th 9am-5pm $5. Sun 18th 10am-4pm $5. Info: 205-655-3108. www,birminghamrecord.com.

(Continued on Page 23)

▸▸RECORD STORE RECON BY DR. DISC

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STAFF 10

Dan and Bill are the two owners and the day I stopped by I had the opportunity to meet both. Really passionate owners who love what they do. I happened to walk in while Dan was talking with a couple of regulars about the Dead Kennedys and it was great just to watch the interaction. Dan shared with me the story of the store and his love for what he does.

STORE 8

This store was started in 1970 and carries the label of "Milwaukee's longest-running record shop." Dan and Bill bought it in 1994. It's a very narrow store but it's clean and has that old-school feel. I wish this store was larger and had a couch because I could have relaxed here all day.

SELECTION 9

Very good selection of all styles of music but they specialize in Metal and Punk. The prices are very good so add this to the growing list of places to visit on a regular basis when in town.

SPECIAL MENTION

The store does carry Record Store Day releases and sometimes have BBQ and scavenger hunts. I was so impressed with how they know their customers and were happy to help new customers out.

Justin Hayward

Lionel Richie, *Hello: Live from Las Vegas,* Capitol ● **Michael Bruce,** *The Classic Albums,* Gonzo ● **Midnight Oil,** *Armistice Day: Live at the Domain-Sydney,* Music On Vinyl ● **My Morning Jacket,** *The Tennessee Fire,* Darla Records ● **Nico & the Faction,** *Nico's Last Concert: Fata Morgana,* Gonzo ● **Peter Frampton Band,** *All Blues,* Universal ● **Peter Green,** *Soho: Live At Ronnie Scott's,* Madfish ● **Peter Paul and Mary,** *At Newport 1963-1965,* Shout! Factory ● **Ray Charles,** *Modern Sounds in Country and Western Music, Vols. 1-2,* Concord ● **Rickie Lee Jones,** *Rickie Lee Jones,* WEA ● **Rufus Wainwright,** *Vibrate: The Best of Rufus Wainwright,* Geffen ● **Santana,** *Borboletta,* Friday Music ● **Santana,** *Supernatural,* Sony ● **Saxon,** *The Eagle Has Landed 40 [Live],* Militia Guard ● **Sheryl Crow,** *Threads,* Valory ● **Sly & the Family Stone,** *Anthology,* Friday Music ● **Soft Machine,** *The Harvest Albums 1975-1978,* Esoteric ● **Sonic Youth/Jay Reatard,** *Hang Them All/No Garage,* Matador● **Spoon,** *Everything Hits at Once: The Best of Spoon,* Matador ● **The Legendary Pink Dots,** *Angel in the Detail,* Metropolis ● **Various Artists,** *A Tribute to Pink Floyd,* Purple Pyramid ● **Wishbone Ash,** *Live at Rockpalast 1976,* MIG ● **Yes,** *50 Live,* Rhino ● **Yes,** *The BBC Recordings 1969-1970,* Purple Pyramid

10 ALBUMS THAT CHANGED MY LIFE

THE BACON BROTHERS

Devoted to making music, even from an early age, The Bacon Brothers (Michael and well-known actor Kevin) cite such varied influences as The Rolling Stones, The Beatles, Motown, Led Zeppelin, Philly soul, James Taylor, Pete Seeger and Chet Atkins, just to name a few.

The two siblings share a singular body of work that has found them spending over 20 years working the road and paying their dues, resulting in nine albums, which span rock, soul, folk and Americana. As The Bacon Brothers continue on this year's 'Shaky Ground Tour,' they took time to give *Goldmine* the 10 albums that changed their lives.

HANS ELDER

KEVIN BACON

The Beatles, Sgt. Pepper's Lonely Hearts Club Band
As a child I would gather the change that had fallen out of my father's pants and save it. I guess it was technically stealing but he didn't seem to miss it. In the summer of 1967, my buddy Harry and I pooled our resources and bought *Sgt. Pepper's Lonely Hearts Club Band*. We listened to it over and over. Even though I was only 9, I was a big pop and soul music fan and this was unlike anything I had ever heard.

Bruce Springsteen, Greetings From Asbury Park, N.J.
I was a teenager in 1973 and even though he was from Jersey, in Philly we considered Bruce our own. And when this record came out it felt like a new approach to rock. Big fat sounds with everyone playing lots of notes. And yet it was tight and funky and soulful. Like Philly. And the lyrics! Wow, he was taking us places that we had only ever gone in the movies.

Stevie Wonder, Innervisions
Also 1973, here comes Stevie with this absolute masterpiece. His approach to the world and politics and injustice were very much in keeping with what I was feeling at the time. And I really connected with songs like "Too High," because I was! But then I read the credits and wait...Stevie played everything? How was that even possible?! "He's Misstra Know-It-All" is still one of my all-time favorites.

Earth Wind & Fire, That's The Way Of The World
1975: the year before I left home to move to NY and I'm exploding with ambition and desire and fear and excitement about where my life was going to go. This record really spoke to me. So much energy. Sexual energy! Some of the tempos are out of control and speed up during the songs. As though Earth, Wind & Fire was exploding, too. And the horns!

The Rolling Stones, Some Girls
I was living on my own in big bad NYC. The times were equally thrilling and terrifying. I had chosen this career path and had skipped college so I could get to work. Disco and punk were big at the time and I was moving back and forth between both. The Stones were from a bygone era and could have easily become relics of Oldies radio but here comes *Some Girls* with disco, punk, funk AND rock and roll. The songwriting is so good. I wore that one out on my boom box!

MICHAEL BACON

Pete Seeger, Indian Summer
Seeger composed an original score for this documentary film so long ago. He played all the instruments at a time when most people weren't aware of multi-tracking. It's a mile out of print on the Folkways label but I could play it all by memory.

Jim Kweskin, Jug Band
This was a time (early '60s) when middle-class, college kids became obsessed with blues, ragtime, etc. None of their instruments, except the guitars and banjos, cost more than a couple of dollars to make, but they were masters. My sister, Hilda, and I had a jug band all through high school.

James Taylor, James Taylor
Still one of the great guitarists who always stays in his wheelhouse. I loved the crazy orchestrated interludes and his way of rarely resolving chords in a definitive way that gave his music a sense of isolation and incompleteness– perfect for me and that troubled era.

Joni Mitchell, Song to a Seagull
Song to a Seagull... I heard the first five seconds and heard exactly what I needed to do.

The Band, Music From Big Pink
Music was so English dominant in the early '70s. These guys came out of nowhere and sounded like they'd never heard of The Beatles. Oh right, I'm American!

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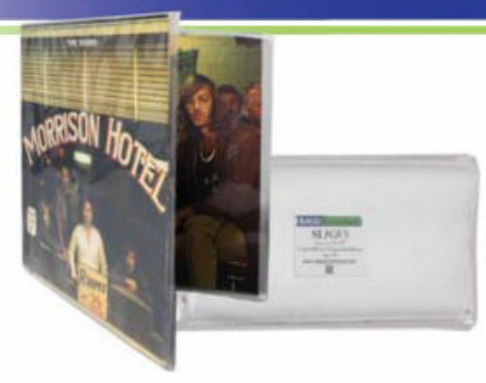

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» FABULOUS FLIP SIDES

THE FLIP SIDES OF MOTOWN

BY WARREN KURTZ

MOTOWN FOUNDER Berry Gordy created a family of record labels in Detroit including Motown, Gordy, Tamla, Soul, Rare Earth and more. We look back at four flip sides from four decades on the Motown label as we celebrate its 60th anniversary.

"I LOVE YOUR BABY" – THE MIRACLES

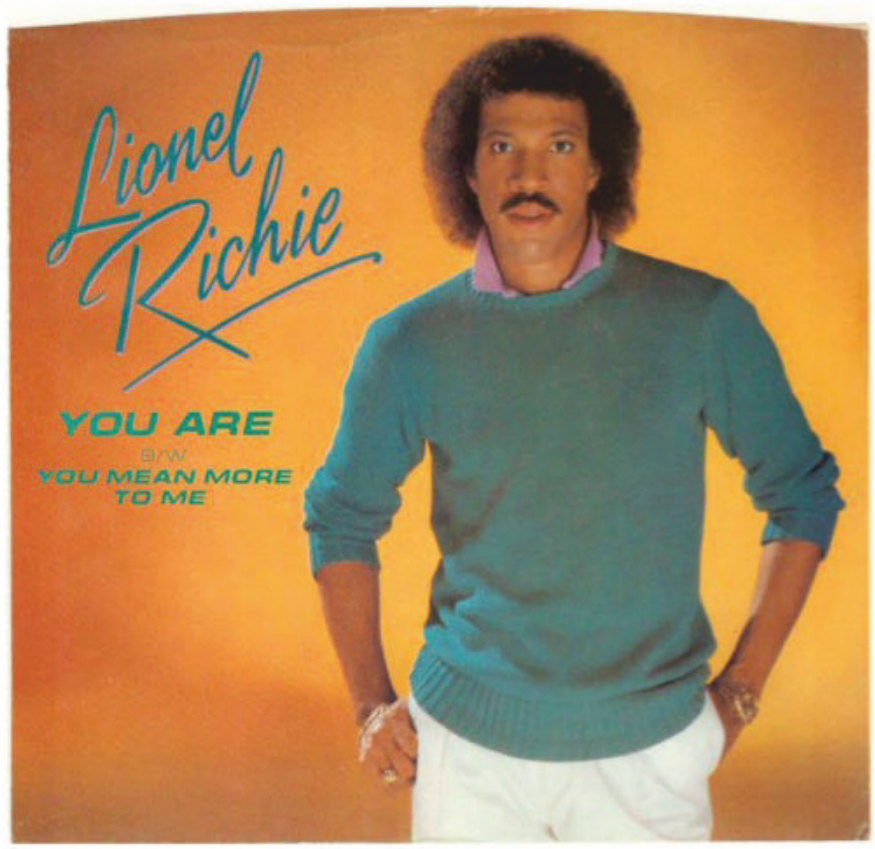
(flip side of "Bad Girl," September 1959, Motown G1/G2)

The first single on the Motown label came from The Miracles, featuring the high tenor voice of Smokey Robinson, along with vocalists Claudette Robinson, Pete Moore, Bobby Rogers, Ronnie White and Marv Tarplin on guitar. It was called "Bad Girl" with "I Love Your Baby" on its flip side, one of the highest priced rare singles in the *Goldmine 45 RPM Records Price Guide 8th Edition*, at $2,500. "Bad Girl" was a gentle ¾ time ballad, easy to sway to and perfect for a 1950s slow dance, foreshadowing what would come in the next decade with "Ooo Baby Baby." The tempo picked up considerably on the bouncy "I Love Your Baby," containing a fun call and response bridge with Bobby's bass vocals offsetting Smokey's high range.

"I GOT A FEELING" – THE FOUR TOPS

(flip side of "Bernadette," March 1967, Motown M-1104)

The Four Tops, comprised of singers and dancers, Levi Stubbs, Obie Benson, Lawrence Payton and Duke Fakir, reached the Top 20 seven times between 1964 through early 1967 with compositions from the writing team of Brian Holland, Lamont Dozier and Eddie Holland. The eighth Four Tops/Holland-Dozier-Holland hit arrived next with the intense lead vocal style of Levi Stubbs on "Bernadette." Lamont Dozier told *Goldmine*, "There are three real life Bernadettes. Brian, Eddie and I said we would never do a song with a girl's name in it, as that would cut down on any girl buyers. Bernadette was my first love when I was 11 years old. She was in my class in elementary school and was like a muse to me. Later I learned that both Holland brothers each had Bernadette girlfriends, too. It must have been a popular name in Detroit. We let our 'no girl name song' rule go by as our only exception, our only girl name song title." For the flip side of the single, "I Got a Feeling" was chosen. This bouncy Holland-Dozier-Holland composition, with a steady beats per minute count of roughly 125 BPM, would make it ideal for shag dancing, popular at southeast dance clubs. Levi Stubbs handled the



lead vocals, other members provided a chorus of high notes, and there was a tasteful saxophone solo. Lamont Dozier stated, "The Four Tops were my favorite group to work with. It was always a party with them. We enjoyed ourselves, often working until 3 or 4am, rushing to get an album out, because they toured a lot, so getting them in town was hard. Levi Stubbs' voice was incredible. I would give him a vocal part and he would take it to the limit."

"BILL WHEN ARE YOU COMING BACK" – THE SUPREMES

(flip side of "Up the Ladder to the Roof," March 1970, Motown M 1162)

After 11 Top 40 hits from 1967's "Reflections" through 1969's "Someday We'll Be Together" as Diana Ross and The Supremes, the trio was back to being billed as just The Supremes, following Diana's early 1970 departure. Mary Wilson and Cindy Birdsong continued with Jean Terrell replacing Diana as the lead vocalist. They climbed up the charts to No. 10 with the catchy "Up the Ladder to the Roof." Its flip side, "Bill When Are You Coming Back," written by Johnny Bristol and Pam Sawyer, dealt with the Vietnam War, and the girl left behind, longing for her guy to write to her and come home on the train. That summer, on the Gordy label, Vietnam tensions would be taken head-on with Edwin Starr's No. 1 single "War."

"YOU MEAN MORE TO ME" – LIONEL RICHIE

(flip side of "You Are," January 1983, Motown 1657MF)

In 1982, The Commodores' Lionel Richie embarked on a solo career with his self-titled album, which brought three singles to the Top 10. After his No. 1 gold single "Truly," the next single was the mid-tempo hit, "You Are." Its flip side, also from Lionel's debut solo album, was very much in line with the No. 1 Commodores hit, "Still." It was called "You Mean More to Me," with a backdrop primarily of piano and orchestra. Lionel Richie's tender phrasing was similar to the delivery Joe Cocker brought to "You Are So Beautiful." There were some powerful musical interludes on this recording, which also served as the flip side of "Hello" the following year.

THE REEL STORY

BY FRANK DANIELS

REEL-TO-REEL tape recording was the first tape format. While it remained the only tape format available, it was called "magnetic tape" or simply "tape." The format itself dates to the late 1920s, but the labels did not begin marketing commercial pre-recorded tapes to the public until 1949. Bing Crosby had led the way in '46, but the use of tape was controversial until '49. Throughout that year, the radio networks introduced tape recording and playback into their broadcasts. By the end of the year 35 major network programs were taped.

Do backward secret messages interest you? Thomas Edison noticed in 1878 that a record could be played backwards. The first known personality to use tapes to reverse songs was disc jockey Tom Edwards in Iowa, who did it in 1949.

By 1953 Americans owned over 1,000,000 tape machines. RCA Victor noticed this popularity and staked out plans to introduce pre-recorded tapes to the virtually-unsuspecting market. By the start of 1954, interest in the new medium was increasing and RCA Victor jumped in, so that by the middle of the year tapes were a measurable part of the music market. RCA had been somewhat bold in releasing a stereo tape among the first batch that summer. In retrospect this made perfect sense since stereo LPs were still a few years away. By the end of 1957, three more major labels (Capitol, Columbia and Mercury) had entered the tape field, and stereo tapes were particularly popular. Although 1960 saw the introduction of a cartridge-based tape system from 3M – thus creating the label "reel-to-reel tape" to describe the existing format, there was little competition from that format, and interest in reel tapes continued to grow until the advent of four-track and eight-track cartridges in the 1960s.

By the end of that decade, though, the proliferation of alternate formats had pushed reel-to-reel into a niche market. By 1971 most major labels were gradually pushing the format out, and the ones that remained were introducing quadraphonic tapes as an option. One by one the major labels stopped advertising the format, and by 1978 Columbia House – the record/tape club – was one of few places where one would likely find the format for sale. Even there it was scarce, and by the middle of the next decade they had basically disappeared – only to rise up in the collectibles market. Digital recording processes did not completely eliminate tape recording. The result is that there are still players available, and many collectors find the quality of reel-to-reel tapes to exceed the sound quality of other formats.

The format's collectors exist in several categories. There are classical buffs, fans of influential rock artists (Elvis, The Beatles), collectors of quadraphonic and collectors of '70s artists for which the format is rare (Led Zeppelin, David Bowie, Fleetwood Mac, KISS).

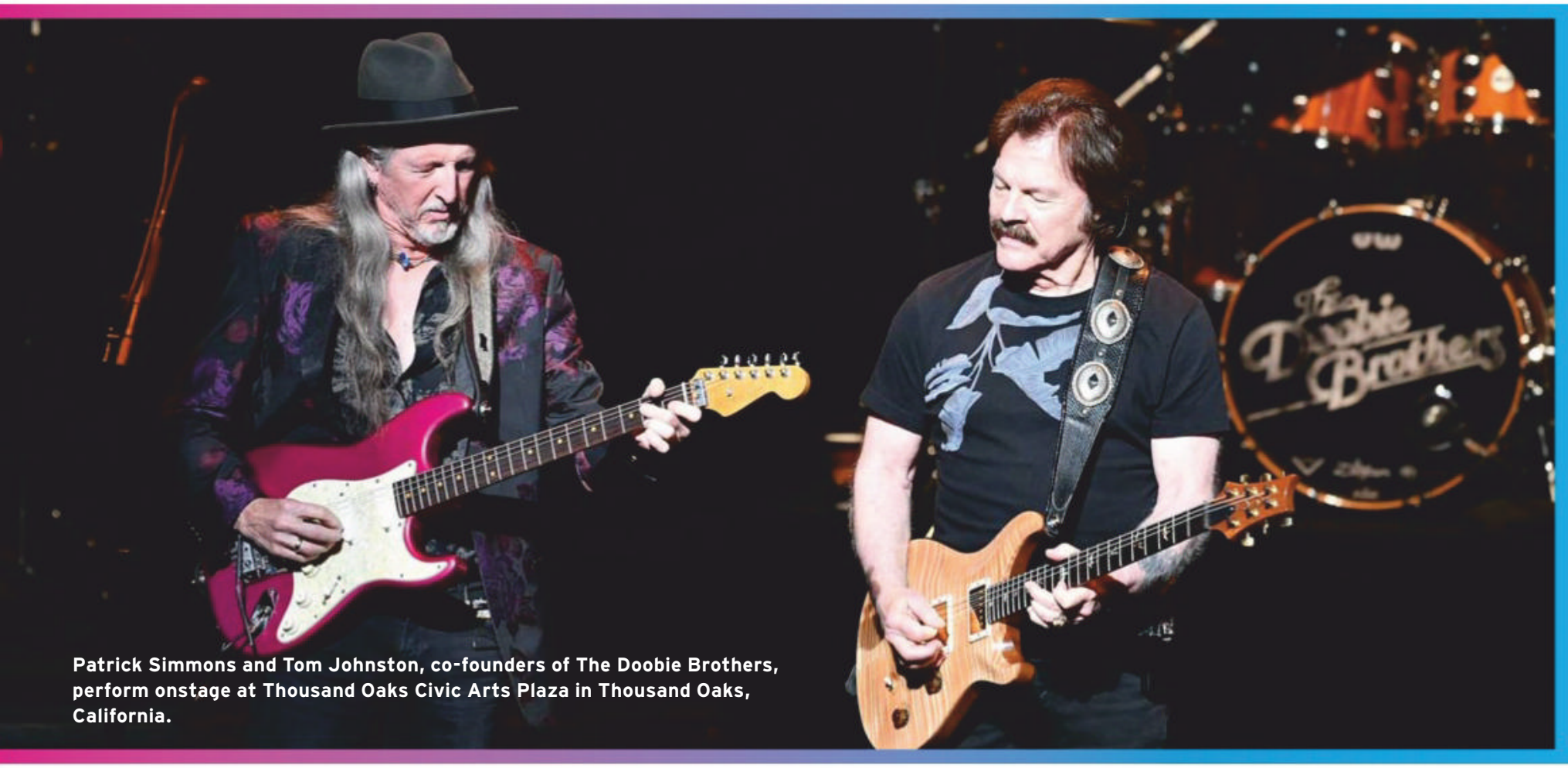
The chart below shows a few recent sales of reel-to-reel tapes:

The Beatles	*The Beatles*	Apple L-101/L-2101	$250 (VG)
Black Sabbath	*We Sold Our Soul for Rock 'n' Roll*	Warner Bros. WST-2923-P-DP	$799
David Bowie	*Aladdin Sane*	RCA Victor EPPA-4852-C	$727
Deep Purple	*Machine Head* (stereo)	Warner Bros. WST-2607-B	$1,875
Fleetwood Mac	*Rumours*	Warner Bros. WST-3010-C	$362
The Grateful Dead	*Anthem of the Sun*	Warner Bros. WST-1749-C	$498
Led Zeppelin	*Houses of the Holy*	Atlantic ATL-7255-A	$799
The Monkees	*The Monkees' Greatest Hits*	Colgems CGP3-1002	$505
Marty Paich	*The Broadway Bit*	Warner Bros. WST-1296	$455
Elvis Presley	*Moody Blue*	RCA Victor EPP1-2428	$162
The Who	*Tommy*	Decca/Ampex DST-7205-P-DP	$271

Sparkin' A Few DOOBIES

BY MIKE GREENBLATT

GOLDMINE INTERVIEWS **TOM JOHNSTON** AND **PATRICK SIMMONS,** CO-FOUNDERS OF **THE DOOBIE BROTHERS**, TO GET AN UPDATE ON THEIR LATEST ACTIVITIES.



Patrick Simmons and Tom Johnston, co-founders of The Doobie Brothers, perform onstage at Thousand Oaks Civic Arts Plaza in Thousand Oaks, California.

SCOTT DUDELSON / CONTRIBUTOR / GETTY IMAGES

Upon the occasion of the Rhino Records release, *The Doobie Brothers Live From The Beacon Theatre,* and at the outset of touring with Santana, *Goldmine* caught up with bandmates Tom Johnston and Patrick Simmons.

GOLDMINE: *Why aren't The Doobie Brothers in the Rock and Roll Hall of Fame? You've been playing good rock and roll music since 1969!*

TOM JOHNSTON: I just got off the phone with another guy saying the same thing. There's several artists who I don't understand why they're not in and there are those artists who I don't understand why they are in! But, y'know what? It's not my job to understand. My job is to just play music and keep doing what we do. Everything's going in the right direction that way so I think it's going to happen. I just would never put a bet on when. Changing management as we did should help but it's all so political. I don't sit in those board rooms.

GM: *You've been at it for so long, and have melded so many subgenres of rock and roll into a great tapesty, that I think you're at the top of your game now in 2019, better than ever. Care to comment?*

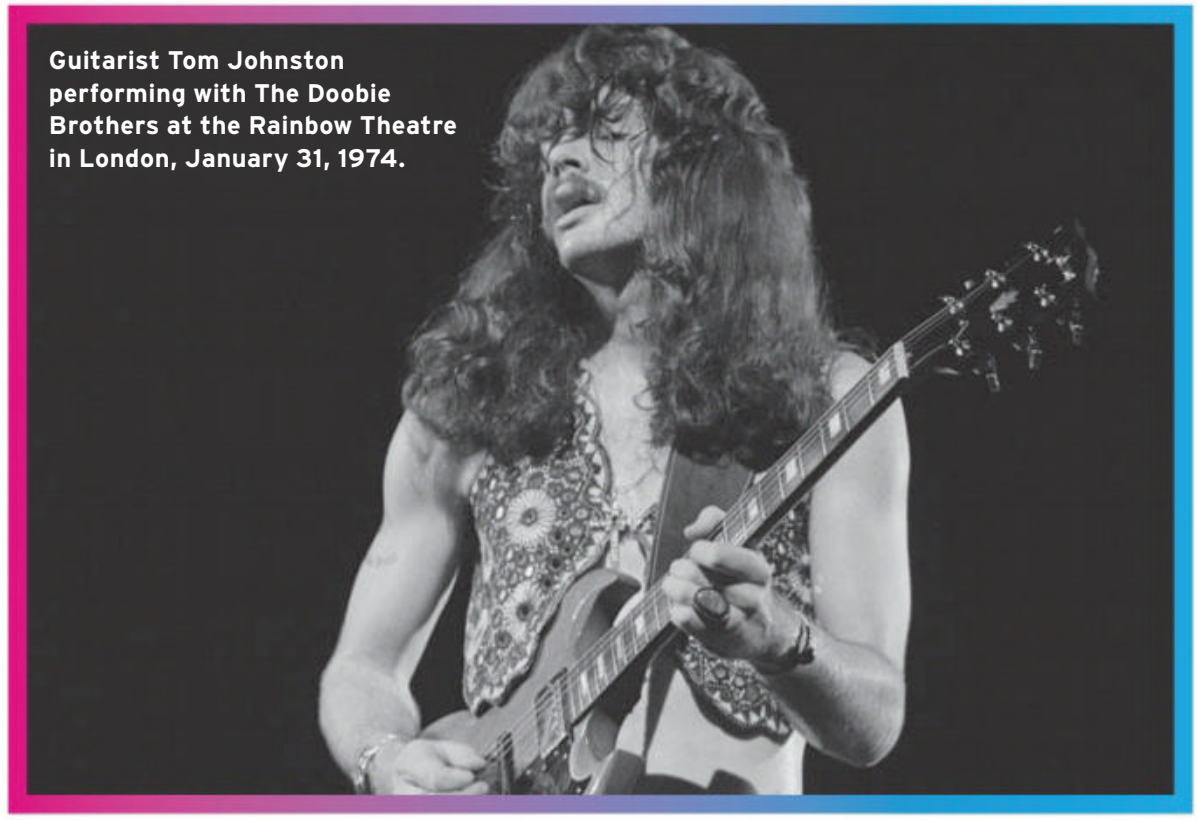
TJ: Nope. That's not the kind of thing I think about. It just sorta happened. Michael McDonald had a lot to do with that. He kept the band name out there. Plus, the band got its first Grammy Award with Mike so hats off to that guy. Plus, he's a really good guy.

GM: *But musically speaking...*
TJ: Well, it's a totally different style of music.

GM: *A lot of us old-school rock fans didn't like that faux-soul affectation.*
TJ: I hear ya. In fact, I've been hearing it for years. But it's fine, man. Whatever floats your boat as long as you're having a good time. After '89, we got back to where we once belonged, so to speak, but with a much larger audience. And we've been going strong ever since.

GM: *I love the instrumental interplay between your electric guitar and Pat's beautiful acoustic fingerpicking that sort of coalesces into a great and signature sound. Plus, you're such a great onstage host, a convivial tent-show rock and roll revivalist. You're so natural up there that it's almost as if you're jamming in your living room for these people. Is that something you decided to achieve early on or is it just a natural outgrowth of continuing to perform for the last five decades?*
TJ: Yeah, I think it's the latter for sure. When you get out there and people started hollering, it's gratifying. And that makes me feel very comfortable and the interaction with the crowd has always been the main thing for us. Certain songs always get people up and going. And every night it's different. Every crowd is different. But overall the crowds have been really good to us over the years. I've got no complaints.

GM: *I wonder sometimes what you're thinking about while you're performing. Does your mind go on vacation while your soul works overtime? Can you perform while thinking about something totally unrelated?*
TJ: My mind usually does not wander because I'm too busy concentrating on the parts, the vocals, but, I must say, sometimes I can get carried away looking at the crowd and noticing the different kinds of people. Sometimes I can't even see the folks so when I can, I do , truth be told, tend to check 'em out. You gotta be paying attention to what you're doing. I don't care how long you've been doing it. Screwing up is always tough and I've screwed up plenty. Not lately, though. I mean, think of it, I'm playing chords, I'm playing leads, I'm remembering, or trying to remember, lyrics, and I'm trying to put on the best show I possibly can because I'm an entertainer at heart.


Guitarist Tom Johnston performing with The Doobie Brothers at the Rainbow Theatre in London, January 31, 1974.

MICHAEL PUTLAND / CONTRIBUTOR / HULTON ARCHIVE / GETTY IMAGES

GM: *I admit I am not a fan of live albums. Why would I want to hear crowd noise when I'm listening to a CD?*
TJ: We did this (album) at the request of one of the guys at CAA (Creative Artists Agency) who suggested it because I had been saying we'd sure like to play the Beacon Theater simply because I think it's such a cool place. Always have. We hadn't played there for 25 years and I had said I'd really like to rectify that. Thus came his suggestion. I had to really think about it but I can tell you this: it was a lot of work. Five of the songs we never ever even played live before! Ever! So we had to learn our own songs for the very first time since they were cut so long ago! It took a ton of lifting and woodshedding and then you get together with the band, do the harmonies, the timing and whatever else. Sometimes I think, why did we ever even want to do it in the first place? I still can't answer that. Curiosity maybe? To see how we sounded? It was filmed by a very good crew, recorded by the best in the business and mixed by a real professional, Bob Clearmountain. Having finally heard it, I totally understand what you're saying, but, man, what a venue, what a gig, and it is, indeed, accurate for those who couldn't go or were there and want to feel it again.

GM: *I must say, the sound is studio-incredible. The attention-to-detail is exquisite.*
TJ: It wasn't like that at first. When I first heard it, I was like, "You have got to be kidding!" Then Bob did his magic. He's amazing. That Wolf Trap concert we recorded in 2004 was a breeze because we could—and did—go right up on into the recording truck and listen back to stuff. This, though, was like, uh, pre-mixed raw data. And that's not cute. It's not anything. I was traumatized at first. But the beauty of having somebody who really knows what they're doing with that sort of a situation is the saving grace. Bob understands what that's all about and he pulls all of it up and puts the Q on it and all of a sudden, boom, there's the show. Amazing.

GM: *Well, the other thing that I've always loved about you is that your voice still sounds so great at 70.*
TJ: I know I don't sound like I did when I was 20, that's for sure. Believe me. I know because I've got to practice a lot these days. Every day. Prior to going on the road, I take two weeks to get in shape for the stage. Singing and playing. Hell, I want to be comfortable when I'm out there. I don't want to go out there and have to be worried about the voice going out or not remembering the chords or words. It's funny but, as far as playing, it's not that you don't remember it, but your fingers don't remember it! You've got to keep in shape and it's more important nowadays than ever

MID-'70s DOOBS: The Doobie Brothers in London, January 1974; (L-R) John Hartman, Tom Johnston, Tiran Porter, Patrick Simmons and Keith Knudsen (1948-2005).

MICHAEL PUTLAND / CONTRIBUTOR / HULTON ARCHIVE / GETTY IMAGES

before. In the old days, I didn't care. I just went out and played because we were playing all the time, some 200-plus shows a year. And when we weren't on the road, we were in the studio. Now, we'll do like 80 shows a year and you can get rusty if you let yourself go. We care too much to do that anyway. It is imperative to practice. I consider it part of being a musician.

GM: *Is it fair to say that the main component of the Doobie Brothers is the chemistry between you and Pat (Simmons)?*
TJ: Oh yeah, absolutely, right from the gate. He comes from folk, blues and rock. I come from R'n'B, blues and rock. Our original drummer, John Hartman, was a big Moby Grape fanatic, as we all were. They were our biggest early influence. Then there's the amazing John McFee. I wasn't around in '79 when he came in because I had left the band by then, but I came back in '87, and he was still playing anything with strings. He may have come from a country background but you hear him on records (by Van Morrison, Steve Miller Band, Grateful Dead, Boz Scaggs, Chicago, Beach Boys and many others). He adds *so* much. Then there's John Cowan who's an unbelievable bassist. Add two great percussionists, the greatest sax guy in Marc Russo, and, of course, Little Feat's Billy Payne on keyboards who has played on almost every album we ever did. On stage, he knows what to do and knows where to go. He enhances everything.

GM: *So what's in the Doobies future?*
TJ: This Beacon thing has played on PBS. We also recently recorded five brand new songs for an EP. No one buys albums anymore, it seems. The whole music business has changed so drastically as far as sales. Now it's streaming and downloading. These five songs are drastically different from anything we've ever done but it still sounds like us. It's fresh, new and vital. Wait'll you hear 'em!

GM: *Who wrote the new songs?*
TJ: We co-wrote every song with producer John Shanks. That's a first. He has a really cool house with a built-in studio. He's also Bon Jovi's touring guitarist but he's worked with everyone from Barbra Streisand and Melissa Etheridge to Van Halen.

GM: *When do we get to hear it?*
TJ: I wish I could tell you. This live album has to run its course first.

GOLDMINE: *Hey Patrick, Tom says hello. What would you say to my opinion that Michael McDonald ruined a perfectly good band.*
PATRICK SIMMONS: Now wait a minute. We brought Mike in as a touring background singer and keyboardist. Nobody at the time had any idea what a great singer he was. I remember when I first heard him and went, "Holy crap, this guy's got a killer voice!" So then he started singing lead on a few songs. When we next got into the studio, I brought Mike in for more keyboards and it was right around that time when we learned Tom (Johnston) wasn't going to continue in the band. He was gonna do something else. "Needed a break," he said. Yet he stuck us in the middle of an album! I had brought in two tracks but we certainly needed more songs than that! I had already heard some of Mike's demos at that point and they were really good. So I mentioned it to the producer, and talked him into listening to Mike's tunes. The rest is history, as they say. It wasn't even a real plan. Hey, they say necessity is the mother of invention, right? For me, personally, I loved playing with Mike. Whatever people think about it—one way or another—that's for them to judge. I just love the intricacy

of his tunes and the way he crafted great songs. For a guitar player like me, he was a fun guy to play with. Plus, he's just a great guy.

GM: *I do realize that he brought the band into a whole new mass acceptance which ultimately permits you to keep touring today.*
PS: That's very true. In fact, I still see him a lot today and we get to hang out together. Our families are close, too.

GM: *Being such a hard Doobies fan, I just didn't like how he turned what was a biker jam band into some white soul pop thing. But now you're great again. In fact, I dare say it's criminal that you guys, who started in 1969, aren't in the Rock and Roll Hall of Fame.*
PS: That's a pretty arbitrary thing. I know they have a certain number of people who make the choices and it's going to be their taste. It doesn't hurt my feelings. In fact, I really don't care one way or another.

I've always had a lot of fun with what I'm doing. I don't think about it that much. We've always had a pretty good band through the years with great players and the luxury of having a lot of good songs that became popular amongst the general public. And that really means something when you're out there because people hear those songs and suddenly they're 16 again reliving the moment. And I think that's always going to be part of the show but we do take a lot of pride in how we present our shows. We're not out there just to make a buck. We're out there to get people excited and bring them into what we're doing. It's a concerted effort every night on our part to get the audience excited about what's going on.

And, to be perfectly honest, I think that's true with almost any band. I mean, sure, some bands just go through the motions, but, I got to tell you, when we're out with Steely Dan, for instance, we see those guys kick ass every single performance. Donald Fagen works that band through its paces and they'd work at it and work at it, going through every song, tightening things up, perfecting certain moments. His work ethic is inspiring and challenging. And it's so cool for me to see on a daily basis because I've always loved Steely Dan. You have to care enough about it all to be such a perfectionist and he does and he is. I don't care whether you're playing old songs or new songs. You want them to be the best they can possibly be. I respect that. And we feel the same way. We're kindred spirits in that sense.

GM: *You guys bring something to the table that few bands do. It's this pastiche of influences that becomes pure Americana and that term didn't even exist when you started doing that. You corral New Orleans, California, Memphis, Chicago and other strains of regional rock and roll styles into a gumbo of delicious proportions.*
PS: Well, we love it. You know what I mean? We're just a reflection of the kind of music we listen to and love. We're so fortunate to be still doing what we're doing. I think I speak for the whole band on this. We do not take it for granted and I think that's why we're still standing. We poured our heart and soul into these songs, so to go out and perform them and have them connect them to the audience, we're living the dream, you know?

BOBBY BANK / CONTRIBUTOR / WIREIMAGE / GETTY IMAGES

Patrick Simmons during a Doobie Brothers interview on November 9, 1976 in New York City.

GM: *That chemistry between you and your beautiful intricate acoustic finger picking juxtaposed with Tom's blaring electric guitar and how your vocals and his vocals intertwine, man, that's the crux of this band. Plus, you haven't lost an inch on your voices!*
PS: We've been doing it for 50 years together. That's our sound right there. That chemistry. You're absolutely correct. But I think to some respects we've grown beyond that with this band as it is today. We've had so many great contributing players and singers who have taken it to a whole 'nother level. Plus the songs have always been there, although, to be perfectly honest, I do not for one minute put us in the same category as a Lennon-McCartney, a Betts-Allman or a Mick-Keith.

GM: *I think the addition of piano player Bill Payne, who started Little Feat with Lowell George, is a great add. I dare say the band is better in 2019 than it ever was and the proof is on your new live album.*
PS: I feel that way, too. We're a lot more present, or in-the-moment, now. We have the presence of mind, combined with the work ethic, that transforms itself into what we feel is art, although there will be some who disagree with that assessment. But hey, we're not drunk or stoned onstage, man! I think the band's been pretty relevant in terms of what we're doing at any given time. I've been listening to the original five-piece we had in the early '70s and although a lot of that was pretty good, it was ragged, not like the studio, which is to be expected. In the studio, we always took such care of every single note, but I hear stuff we did for television back then and, despite not thinking it was that great at the time, now I realize we were singing great, playing in time, man, we were really in the pocket, as they say. Not bad at all. My point is that we've always had a pretty tight band

EARLY DOOBS: (L-R) John Hartman, Tom Johnston, Dave Shogren and Pat Simmons of The Doobie Brothers' pose for a portrait circa 1970.

MICHAEL OCHS ARCHIVES / STRINGER / GETTY IMAGES

and gave it our best. But, yeah, we're better today. Truth be told, we were drinking and smoking a lot of weed back then! We're better players now. Hey, as the years go passing by, you hopefully get a little bit better, right?

GM: *Doesn't smoking weed before a set affect your sense of timing?*
PS: I never had any issues with that, really. I think a lot of times your adrenaline takes over to the point where you're nervous and that's healthy so you get edgy. Plus, when I was stoned, I tried harder because I'd be a little paranoid.

GM: *You're pretty chill backstage now.*
PS: I'm usually like that.

GM: *But onstage, man, I was right upfront and I watched your fingers like a spider on the fretboard. Each note was so clearly defined, even on the fast runs, and it went on for such a long time, you blew me away!*
PS: I make mistakes like everybody else. The key to making mistakes is if you make one, do it two or three more times and it sounds like it's supposed to be there. I know there's always somebody better, though.

GM: *How's Hawaii?*
PS: We've been here for 22 years. I grew up in California. That's where we played all those biker bars you referenced earlier.

GM: *So have you had a chance to really sit and listen all the way through in one sitting to this new live album?*
PS: Barely but yeah. It was only during the mixing phase, though. We wanted to make sure that everyone had an equal share of the sound. That's how we've been our whole career. We wanted it to be an honest representation. And I really think we achieved that. Plus, it was so much fun to revisit some of the songs that we've ignored for far too long, some of which were never recorded live on our previous two concert albums.

GM: *Tom said there's five songs you had never even performed live.*
PS: Right. That was a real challenge. We did have to rearrange them for a concert setting, though. The technology is such today that a live album can have the same kind of sonic studio brilliance to provide the clarity it needs. Plus, I think we played the parts better than when we recorded them because we know them so much better now. Plus, the new arrangements are killer. The attention-to-detail we seek today wasn't even available in a studio session back then. Although it's certainly not apparent to the listener, we stumbled through and I can hear that. I mean, it's not that we were out-of-time or anything but there are cringe-worthy moments for me personally like when I can hear myself drop the beat. Then again, I've always been super critical. I can hear a note that shouldn't be there. And we play with more conviction today.

GM: *Can you get specific on a particular tune that's better today than on the record?*
PS: Sure. "The Captain And Me" in '73. It gets a little fuzzy and the harmonies are a little wacky. Listening to it today—it was our third album—I can't help but think what is that part doing in there like that? It was one of the last tracks we did for that album and it was almost an after-thought. I can hear all this ghost stuff in Ted Templeman's mix trying to build the track. So when we did it for the new live album, we took a lot of the parts that were a little rough around the edges and clarified them, made them real and solid. And for this year's tour, we're playing those five new songs Tom told you about. I can't wait for people to hear them!

RECORD SHOW CALENDAR

(Continued from Page 13)

Aug 17 IL, Countryside. SW Chicago Record Show. Holiday Inn 6201 Joliet Rd, Countryside IL. Your favorite dealers old and new - Vinyl, CD, DVD - New, Used and collectible! A: $3. Early bird admission is $10. SH: 10AM-4PM. Six-foot tables are $40.00 each, C: 847-409-9656.

Aug 17 NY, New York. The NEW YORK CITY Record & CD Show. The Watson Hotel, 440 W. 57th Street (Between 9th & 10th Aves.) A: $6. SH: 10AM-4PM. C: 973-209-6067. www.showsandexpos.com — Get on the eMailing List for discount admission!

Aug 18 WI, Milwaukee. Music Marketplace™ Show. FOUR POINTS BY SHERIDAN, 5311 South Howell Avenue, Milwaukee, WI 53207. Near the airport C:(414) 481-2400.

Aug 18 WI, Milwaukee. Milwaukee Music Fest. Clifford's Supper Club 10418 West Forest Home Avenue Hales Corners WI. 53130. NEW LOCATION - Your favorite dealers old and Vinyl, CD, DVD - New, Used and collectible! 400-600+ paying customers at every show plus many serious buyers from overseas! Dealer set-up begins at 8am. A: $3. Early bird admission is $10. SH: 10am-4pm. C: 847-409-9656 or 414 367-8724.

Aug 24 OH, Columbus. Columbus Record & Music Memorabilia Show, Eagles Club-3800 Westerville Rd 43224. SH: 10am-4pm, Adm. $5. Show info: call (614) 261-1585, email: colleenscollect@aol.com, or FaceBook page.

Aug 25 OH, Toledo - The GLASS CITY RECORD SHOW, K of C Hall, 4256 Secor Rd., Toledo. 10-4 pm. Adm. $1. Buy-Sell-Trade, our 38th year! Info 419-450-6255 or sgagnon@bex.net; www.glasscityrecordshow.com

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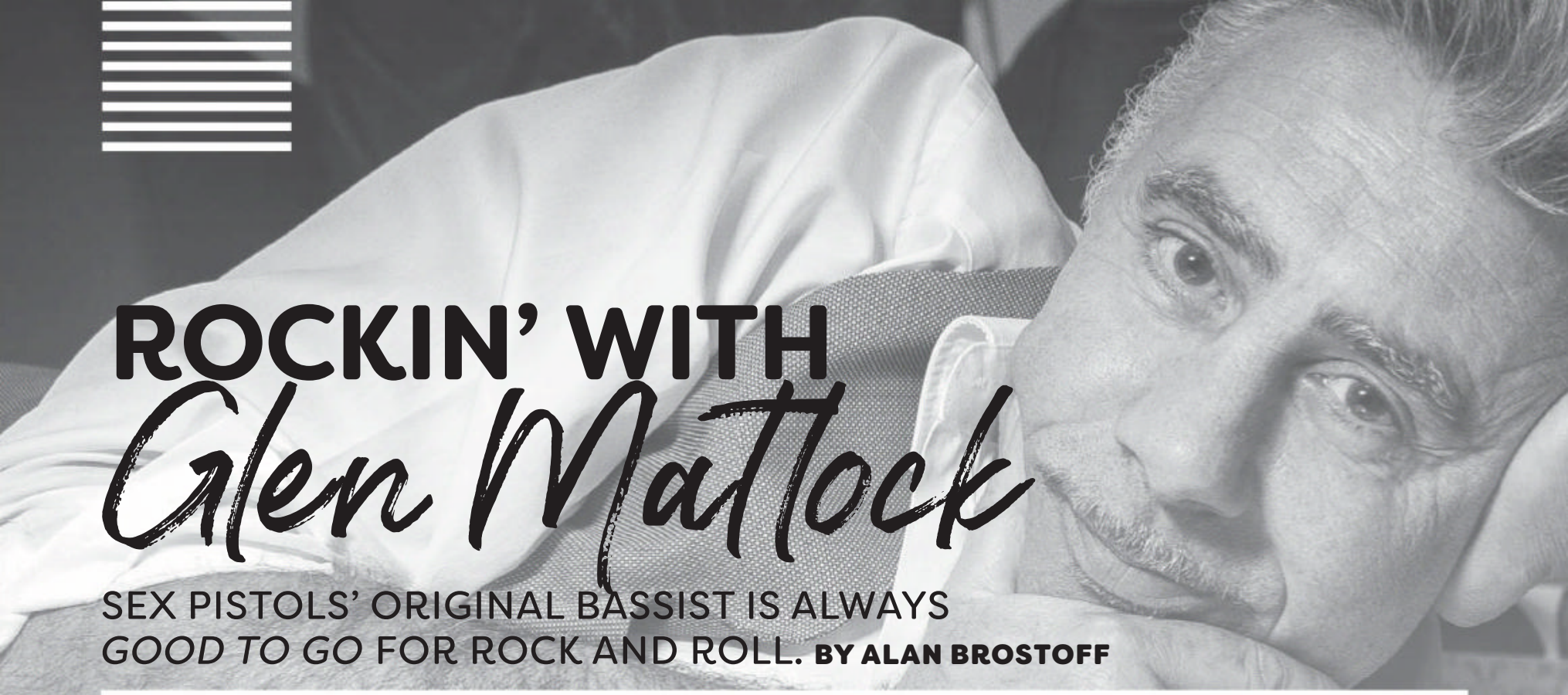

ROCKIN' WITH *Glen Matlock*

SEX PISTOLS' ORIGINAL BASSIST IS ALWAYS *GOOD TO GO* FOR ROCK AND ROLL. **BY ALAN BROSTOFF**

Although he might be first recognized as the original bassist for the Sex Pistols, Glen Matlock has been playing music for over 40 years with different bands. His newest album, *Good to Go* is his first solo release, although he is backed with an all-star band.

Glen was willing to talk to *Goldmine* from his home in England.

GOLDMINE: *The new record is just listed as "Glen Matlock." Why no band listing this time?*

GLEN MATLOCK: I have been in so many bands over the years I just ran out of good names and the enthusiasm to come up with them. And when you do come up with a good name everyone just puts Sex Pistols over it or next to it. I would have liked it to be a band but (drummer) Slim Jim (Phantom) is out with the Stray Cats again and (Earl) Slick is out with his Bowie thing again. In England we say it's a bit like putting together an amateur Cricket team; people telling me that they would love to play with me on the tour but their wife has a dentist appointment and we have to put out the cat.

GM: *You are only coming for a few dates in the U.S.*

Glen: Yeah, I have three solo cities playing five shows, which I have been doing a lot of lately. I have been doing them all around the world. Seem to be going well. At one of the shows at a festival, after the show I went out to sign some autographs. After these two older guys told me that they had liked the show, I asked them who else they had seen. They told me Neil Young, but I knew that Neil Young was on at the same time as I was. They said they only listened to two of his songs and left to listen to my set, so that was kind of good.

GM: *Any chance of getting a larger tour of the U.S. in the near future?*

Glen: Actually there are some dates on

hold that I would like to do with a band. So we will see how these shows go and go from there. It's just that every time you do these things I feel like I'm starting all over again. Not sure why. Last time I was in the States I did some shows about a year and a half ago with Clem Burke, Mike Ness and Walter Lure for the 40th anniversary of the Heartbreakers. We did some pretty big shows; maybe some of them will come down, we all shared the singing but we did mostly the coasts.

GM: *What is the big difference for you touring now versus 40 years ago?*

Glen: It's pretty much the same. I'm a sober guy these days and I never used to be. I don't remember much of the '78 shows because I was drunk and had a lot of hangovers. The experience is the same but for an old guy it's not the punk rock we used to have. I like doing what I'm doing. I like the acoustic shows because people can pick up on the lyrics and sing along and they interact a lot more. I don't have to worry if the drummer knows the song or something. (But) I like playing with bands, there is kind of a rivalry involved. I'm fortunate that I get to play with some pretty good people.

GM: *With your new album* Good to Go *you used Pledge Music. There has been some issues with Pledge Music. What were your experiences with them?*

Glen: I wish I had not done it because no one has been paid. They owe me about $10,000 and I'm really annoyed by it. I did get all the orders filled. People from all over the world supported this project. I thought this would be good. I put all of this in the posts and then no one got paid. They are going under. It's not just bands that have not been paid but bands reserved studio time against the money they would receive and they did not get it. So, in theory it was a good idea, but in practice, not so good. The main guy who spent all his time and money on this has really got a bad reputation now and I don't think

it was all his fault. I went down and saw the offices and they looked good but I got nothing. So there you go but who knows.

GM: *So what went into making* Good to Go*?*
Glen: I like what *Good to Go* sounds like. I think there is a bit more going on in it musically. I like to write pretty simple songs of some kind of consequence. It does not have to bring down a government. There are lots of very personal things in the lyrics. There is a track on the album "You Speak Too Soon" that I think is really good. Earl (Slick) plays some great guitar on that one. Just a simple song that is dressed up by the other musicians playing on it. This even goes back to the Pistols a little. I think they were simple songs that John's vocals really added to.

GM: *Who would you like to still record with?*
Glen: I would have liked to have recorded something with Bowie. I did get to play with him once when I was playing with Iggy Pop. He came down and we did have a little run in as he dismissed the Sex Pistols as the noble savages. I had to remind him that some of his microphones that had gone missing came in quite handy for recording the demos that came out as the *Spunk* album. He was quite annoyed. I said to him that things always sounded better on stolen gear. He was okay after that and he got up and sang with us. So I did get to play with him. I did get to see him a few times because he was Iggy's mate. I remember that we were playing with Iggy Pop in New York and we did this extra gig and then we all went got into Bowie's limo. There were more of us than could fit so I ended up sitting on David Bowie's knees as we drove down Madison Avenue. You know how those big limos usually have mirrors on the inside? Well, this one had paintings. One was a miniature Matisse, I think, and on the other side he had a Picasso. I was sitting on Bowie's knees and we all had drinks and I said, "That is a Matisse" and Bowie was quite shocked that I knew that. And then I said the other was a Picasso. I then asked if they were real. And he said yeah. It was fantastic. When I do my little acoustic shows I tell a few stories like that. I'll tell you another story about a night out with Iggy in Berlin. After the show we went to this transvestite club, a famous one, it was something out of *Cabaret*. They had this famous transvestite that Iggy was friends with, and she dated David Bowie, her name was Romy Hagg. She was an amazing redhead and took a shine to me. We ended up in this little room early in the morning and I felt that I had to make this gentlemanly pass at her. After she had been telling me about the operation, Iggy was listening and I asked if she was a natural redhead. She said "Glen, I have never been so insulted in my whole life. You never talk to a lady like that." She walked off and I breathed a sigh of relief, and Iggy was laughing his ass off.

GM: *What music have you been listening to?*
Glen: Dave Brubeck and Bo Diddley. I'm looking over at my vinyl collection... John Lennon and Yoko Ono, *Plastic Ono Band*. I did find my original 1968 *Sgt. Pepper's* with the inserts. I never touched that so I guess I could not have been that big of a Beatles fan. Humble Pie, The Sensational Alex Harvey Band, you know, stuff that is reliable. I don't really listen to a lot of modern music. I do find if I'm listening to too much music and I'm trying to write a song, I write what I just listened to and you don't want to do that.

GM: *What is next for you?*
Glen: Well, I'm going to fulfill the dates we have and I'm looking forward to playing in the States. Then we go back to England. I will be writing a lot of songs so I can record a new album. I'm kind of looking forward to that. Playing some festivals in Japan and some more shows in Japan.

GM: *As you look back on the last 40 years, when the Sex Pistols were first starting out, there are not a whole lot of people out there who can say they didn't help define a genre of music ... the way the Sex Pistols transformed a whole style of music.*
Glen: Don't blame that on me.

GM: *How do you look back on those times?*
Glen: I don't. I'm not allowed to *not* look back at it because of people like you. It goes with the territory. It's kind of a double-edged sword. I try to look to the future. I have been a Sex Pistol my whole life so I kind of don't know anything else. I'm proud of what I did. I go around the world a lot and get to play at a lot of different places. Punk rock means a lot to a lot of people. It's a rallying cry for a lot of people. It's like that old movie *The Blues Brothers*, when they are trying to get the band back together. We weren't on a mission from God but it was good to see it all come together, and now young people pick it up.

KAY'S *Commitment*

FOLLOWING STEPPENWOLF'S FINAL ROAR, **JOHN KAY** FINDS NEW COMMITMENT.

BY LEE ZIMMERMAN

John Kay has always been a man on a mission. From the time he and his mother made their daring escape from East Germany, the country where he was born, to his determination to play a part in the burgeoning folk/rock revolution of the early '60s, and then on to his original role in the Canadian band Sparrow and later, the ever-influential band Steppenwolf, Kay has shown a determination and purpose that's enabled him to evolve as a true rock survivor. No small feat in this era of wavering loyalties and fleeting fame.

While Steppenwolf has always been a steady fixture in Kay's career—ever since the band's founding in 1967—he also found musical renewal in a continuing series of solo projects that had him rebranding himself as an erstwhile singer-songwriter of a more rootsy persuasion. Granted, the 'Wolf's early hits—"Born To Be Wild," "Magic Carpet Ride," "The Pusher" et. al.— still loom large, but Kay's determination to move forward and pursue his own muse has taken center stage. He gave up the Steppenwolf guise after the band's final farewell performance last October, and recently made the decision to go strictly solo while pursuing his passion for causes that remain near and dear.

"Quite honestly, I didn't want to see pictures of myself up on stage looking like I should have called it quits a long time before," Kay says with a self-effacing chuckle.

Among his main interests is his commitment to work for a greater good. He founded and helms a charitable organization, the Maue Kay Foundation, a nonprofit group devoted to the protection of wildlife, the environment and human rights. They are, he says, issues of critical concern. He will express that view in a newly planned series of discussions—so-called "Ted Talks"—interspersed with solo songs centering on his life, his career and the Foundation's charitable initiatives.

Speaking on the phone with *Goldmine* from his home in Santa Barbara, California, Kay comes across as eloquent, amiable, effusive and firmly focused, a far cry from the defiant, sunglasses-wearing insurgent who railed against the government in what was arguably Steppenwolf's most monumental work, the darkly descriptive *Monster*. Kay claims it remained among the band's most requested material; no surprise, considering the fact that its list of grievances still prove troublesome today. And although Steppenwolf has been laid to rest, Kay denies that he's retired, insisting instead that he's going back to the early folk roots that spawned his interest early on.

"I was a young guy with an acoustic guitar at that time," he recalls. "I was following in the footsteps of the masters of the blues and singer-songwriters who had something to say. To a certain extent. those two influences stayed with me throughout my seminal period, and certainly when I did an occasional solo album, these influences would come to the fore."

Kay has given his upcoming biographical presentation the overly descriptive title, "Born to Be Wild: From Rock Star to Wildlife Advocate—Featuring John Kay's Steppenwolf and his Journey of Transformation." It's the story of a personal and poignant trajectory that started with his initial encounter with music as a child in Canada, and later continued during his formative years with Steppenwolf and the career he carved out along the way.

Married 52 years to his German-born wife Jutta (her last name Maue forms part of the title of the pair's foundation), Kay describes her as his partner, rather than his spouse, a term he seems to believe isn't really in vogue. Their environmental interests were spawned by their frequent trips to Asia and Africa where they witnessed the challenges of the indigenous populations, the slaughter of African elephants and the killing of other wildlife for poaching and profit, as well as the mass murder of

PUBLICITY PHOTO

> **"Sometimes decisions have to be made, not based on one's ability to say goodbye to something that's dear to you, but more about looking in the mirror and facing reality."**

those dedicated to preserve and protect those animals. In the years since, the pair have made it their mission to spread the word about the horrors taking place on a daily basis.

"That's where our little foundation comes in," Kay says. "We are the bridge from the boots on the grounds who we support to those who want to help and were unaware of a crisis."

He says that it was that commitment to creating awareness that spurred his interest in keeping Steppenwolf actively on tour for the past 10 years. Kay took his share of the revenues and invested them in his Foundation.

Although he was no stranger to performing in solo situations prior to joining Sparrow and later Steppenwolf, Kay says that he's now in the process of reacquainting himself with going out on his own. He says he's played a limited number of shows in and around Santa Barbara, and participated in a few select benefits over the past two and a half years. In addition to replaying a few Steppenwolf classics, he mostly dips into material taken from his solo albums, beginning with 1972's *Forgotten Songs and Unsung Heroes* while working his way forward over the course of the five individual efforts and 50 years that followed.

"For the time being, I want to see how it feels," he insists. "I'm lucky enough that I don't have to do anything. But I can't see myself just reading books. There's something tremendously gratifying when I'm busy playing guitar or diddling around and turning a riff into something. It comes back to you, like 'Yeah, this is what turned the crank when you were a teenager playing a few riffs on a guitar.' It hasn't evaporated. It's not gone when you hear certain songs, certain lyrics that mean something to you. It's like rekindling an old flame, and that's why I want to go a little further down that path."

Kay freely speaks of his fondness for his former bandmates in the last incarnation of Steppenwolf, some of whom were in the fold for as long as 35 years while none were there less than 28. "The more recent incarnation was together longest than any of the others," Kay claims. "We hadn't had a member change since the middle '80s."

Nonetheless, prior to the band's reformation in the early '80s, things weren't quite so cozy. "We were full of ourselves," he recalls. "We were not avoiding drugs and maybe over-drinking, So egos and emotions caused various changes. Usually they were one member at a time. For the fans, as long as John Kay was upfront, there was some semblance of stability. They would ask about the bass player or so and so, but there was always a ready explanation."

He was, he says, the decision maker who dictated who would remain in the ranks and who had to leave. A reunion tour in the mid '70s proved successful, but ineffectual management and indifference from their new record label—as well as Kay's interest in spending more time with his family—led to the band's demise. Meanwhile, various members of the original ensemble laid claim to the band's name, resulting in Kay's need to tackle legal challenges, overcome the ill will they left in their wake, and then start from scratch to rebuild the band brand with the handle 'John Kay and Steppenwolf.'

"We had to work our way from the toilet circuit, some of these places you wouldn't want to go into without a whip and a chair," Kay remembers. "I recall when we were in a club in Minneapolis, and a guy comes over to me and says, 'You're not John Kay!' 'I'm not?' I replied. 'No, John Kay wouldn't play a sh*t hole like this.'"

Nevertheless, Kay was determined to persevere. "I told the guys that our job is to send that audience home smiling, so they tell all their friends they missed a really good show," he says. "'Word will spread,' and it did. But that took 20 week-long tours, five to six shows a week, 500 mile overnight drives to get to the next gig, from 1980 to 1985. It was a slow, tedious, grinding process to get back into quality venues and from clubs to small theaters, to medium-size theaters, to the sheds and back to eventually headlining. No one would touch us because we were damaged goods."

Nevertheless, the ordeal eventually enabled the band to turn their efforts into what Kay calls their own cottage industry.

"Sometimes decisions have to be made, not based on one's ability to say goodbye to something that's dear to you, but more about looking in the mirror and facing reality," he allows while discussing one reason for finally disbanding the group last year. "The wear and tear of just living started to show physically on some of the guys, so perhaps it's the better choice when you know it's not going to get any better from here on out."

Nevertheless, the future looks bright. Kay says he recently got a call from Peter Fonda inviting him to participate in a screening of *Easy Rider* at Radio City Music Hall. Kay and other musicians who appeared on the iconic soundtrack will perform the score live along with a live band helmed by T Bone Burnett while the film is shown behind them. If all goes well, the event will be repeated at other high profile venues nationwide.

Inevitably, one thing is certain: As the voice behind "Born to Be Wild," one of the most iconic songs of all time, his legacy is bound to live on.

"Of course I very much appreciate it," he reflects. "That song has woken up the Space Shuttle crew twice. It was Steppenwolf in space. We knew we would never be as big as the Stones. But those people for whom every album was treasured, those who wrote the cards and lately the emails that say, 'That's my tonic in the morning, that song gets me through another day, thank you for writing those lyrics'... that's the payback. You begin to realize it was more than sonic wallpaper, and if you live long enough, you reap the dividends."

DUKE ROBILLARD

A MUSICIAN WHO IS A LEGEND IN HIS OWN TIME

BY MIKE GREENBLATT

There's a reason it's called *Ear Worms*. The latest platter from Rhode Island's Duke Robillard (on Stony Plain Records) is one catchy ear worm of an album. This guy can do no wrong. Robillard has to now be considered legendary. He started Roomful of Blues in 1967, spent time with rockabilly singer Robert Gordon, replaced Jimmie Vaughan in The Fabulous Thunderbirds, produced a ton of artists, wrote a ton of songs and positively shreds on a concert stage with his electric guitar.

GOLDMINE: *You do "Every Day I Have To Cry Some" by Arthur Alexander. What is it about Alexander (1940-1993) that prompts legends like The Beatles, Stones, Pearl Jam, Dylan, Otis, Tina Turner and Jerry Lee to record his songs?*
DUKE ROBILLARD: He was a unique artist whose tunes reflect a combination of rock and roll, pop, soul and country elements, unique for a black artist from his time. They're special songs.

GM: *Why did you leave Roomful of Blues?*
DR: Haven't gotten asked this one in a while but all I care to say is that it was purely business. Oddly enough, five of the original members are playing shows with my rhythm section of late and have made a recording—not yet available—that sounds exactly like we did in the mid-1970s.

GM: *How was it touring with Tom Waits as his guitarist?*
DR: I love touring with Tom. He's a fabulous artist and character, and it was never boring. In fact, I had to really keep on my toes with new tunes to learn coming under my door daily! Couldn't be more fun, although I feel I wasn't quite "out" enough for him as a guitarist.

GM: *How was it recording with Dylan in 1997 for his* Time Out of Mind *album?*
DR: It was a very interesting thing because he really wanted me but the producer, Daniel Lanois, didn't! Maybe because I was taking his place as a guitarist. That was a day-to-day battle but Bob insisted on my being there. Playing those tunes was really special because he had saved them up for a while and were some of his best in years.

GM: *Your original "Don't Bother Trying to Steal Her Love" is so damn gloriously rock and roll! I consider it your "Brown Sugar."*
DR: To me, it's just another of the tunes from the '80s back when I was churning out a lot of tunes, but I did realize it was a good roots-rock song.

GM: *"On This Side of Goodbye," a 1966 Righteous Brothers song, has such an old-school soul-man vibe like Percy Sledge or Solomon Burke.*
DR: It was a Goffin/King minor tune but Eric Burdon did such a great job with it that since I was a teenager, I told myself I would record it someday.

GM: *I love the violin on "Living With the Animals," first recorded by Tracy Nelson's band Mother Earth in 1968.*
DR: There have been a lot of bluesy violinists, but it just so happens that I so loved the original's hippie-jam vibe, so we added Marnie Hall on violin. Her son, Baxter Hall, plays the great guitar part at the end of "On This Side of Goodbye." Keep an eye out for him. I'm producing his album and he's only 19 and very special.

GM: *What prompted you to make an instrumental shuffle out of "Careless Love," a tune associated with Buddy Bolden around the turn of the century in New Orleans?*

DR: I had wanted to do a nod to Duane Eddy and I thought it was the kind of song he would do. Like his version of "I Almost Lost My Mind," it really is perfect for big-toned tremolo guitar drenched in reverb.

GM: *The Dylan song, "I Am a Lonesome Hobo," sticks out like an oddly matched pair of socks but works masterfully in this context. Why this one?*
DR: Well, when *John Wesley Harding* came out, I was moved by this track and it stuck with me. So I knew it was the right Dylan song to pick and vocalist Mark Cutler certainly proved me right.

GM: *Loved that you revitalized "Sweet Nothin's," a 1959 sexual come-on, originally recorded by 15-year old Brenda Lee. Nowadays, that would be frowned upon, no?*
DR: Yes, very much so, but those were simpler, less uptight times. I miss those days. It's cool that Sunny Crownover can sing so many girl singer/girl group songs from that time so naturally it made her the perfect choice for so many of my projects. You may have noticed I only sing one song on the whole album.

GM: *The piano on Chuck Berry's "Dead Dad" reminds me of Johnny Johnson.*
DR: Chuck Berry's sound and Johnny Johnson's piano are like beans and cornbread, right? One needs the other.

GM: *I think my favorite song is "Yes We Can."*
DR: It was inspired by Lee Dorsey. I love all his recordings. What a voice and soul sound and those Allen Toussaint songs are the best. I did try to add a slightly jam-band-meets-Albert Collins vibe to it. It's such a monster groove!

GM: *Your guitar on the 1952 Pee Wee King song "You Belong To Me" is one of the most gorgeous parts you've ever recorded—genius in how it's akin to the human voice. It's been recorded by so many vocalists throughout the decades that had you had someone sing it, it wouldn't have been half as good.*
DR: I used a special guitar that has a very pure tone (an Eastwood Tuxedo) and also I always try to make the melody very expressive and melodious, like a voice. I got this song from the Patti Page and Jo Stafford versions.

GM: *How is your voice these days?*
DR: One of the reasons I have so many guest vocalists on this recording is that my voice is not what it once was. I can still sing the blues and a few swing songs, but it doesn't want to learn new things. It is hard for me because I have sung my whole career, but having my friends sing and guest on this album has been nothing but fun, and I had such a good time recording and producing it that it's as me as anything else I have recorded.

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In memoriam

Dave Bartholomew

Dave Bartholomew, one of the architects of rock and roll, partnering with Fats Domino on early rock classics including co-writing "Ain't That a Shame," died at the age of 100 on June 23. The New Orleans trumpeter, band leader, producer, songwriter and arranger was involved in many iconic songs including "Lawdy Miss Clawdy," "Blueberry Hill," "I'm Walking," and "I Hear You Knocking." Bartholomew was band leader for one of New Orleans premier R&B bands when he became an A&R man for Imperial Records. At Imperial, he brought in Fats Domino, working with him on combining R&B with big band, jazz, and country to create early rock and roll. Bartholomew was elected to the Rock and Roll Hall of Fame in 1991.

On his surprise at the success of "Blueberry Hill" (interview with *Offbeat Magazine*.), Bartholomew told Imperial Records owner Lew Chudd not to release the song. "I said, 'Man, you're crazy. That's a nothing song,' Two weeks later, Lew called me and said, 'From now on, you keep making those nothing songs.' We had just shipped three million. That was unheard of during that time period. He said, 'Go downtown and pick out any kind of car you want for your bonus.' I went out and got the biggest Eldorado Cadillac I could find."

—Legacy.com

Jim Pike

LOS ANGELES (AP) — Jim Pike, co-founder and lead singer of The Lettermen, whose lush vocal harmonies made the Grammy-nominated trio one of the most popular vocal groups of the 1960s, has died at age 82.

Pike died June 9 at his home in Prescott, Arizona, his sister-in-law Becky Pike told The Associated Press. The cause was complications of Parkinson's Disease.

Pike and Bob Engemann, a college buddy from Brigham Young University, formed The Lettermen in Los Angeles in 1961 with fellow singer Tony Butala.

They were looking for a name that would resonate with young people, when Engemann suggested The Lettermen. Butala noted that he'd briefly sung with a group using that name and he'd have to ask its leader for permission.

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Later that year the group had its first hit with the Grammy-nominated "The Way You Look Tonight," which peaked at No. 13 on Billboard's Hot 100.

The Lettermen would place 19 more songs on Billboard charts over the next 10 years. Two made the Top 10, 1962's "When I Fall in Love" and the Grammy-nominated 1968 medley "Goin' Out of My Head/Can't Take My Eyes Off Of You." Their last hit was 1971's "Everything is Good About You."

The Lettermen also earned Grammy nominations for best new artist of 1961 and for 1962's "A Song For Young Love." Through those years the group toured constantly, playing colleges across the country and other venues around the world The constant touring wore out Pike's voice and he left the group in 1973, replaced by his youngest brother, Donny Pike. Gary Pike had replaced Engemann in 1967. After regaining his voice Pike formed a group called The Reunion with Engemann.

The Lettermen, with Butala as the only remaining founding member, continues to tour. Engemann died in 2013.

Jerry Carrigan

NASHVILLE, Tenn. (AP)— Alabama-born drummer Jerry Carrigan, who was in the first rhythm section for FAME Studio in Muscle Shoals and later an in-demand session player in Nashville, Tennessee, died at age 75 in Chattanooga on June 22.

Carrigan was just a teenager when he and his friends David Briggs, who played piano, and Norbert Putnam, who played bass, helped to create the Muscle Shoals sound under the guidance of producer Rick Hall. Putnam said they played on some of the earliest FAME records, including Arthur Alexander's "You Better Move On," whose songs caught the attention of The Beatles. That led to Carrigan getting to play in the Muscle Shoals backup band that opened for The Beatles on their first U.S. concert in Washington D.C. in 1964, said Putnam.

Later the three Alabama musicians moved to Nashville, where they became some of the most in-demand session players in Nashville, a group which is commonly called the Nashville Cats. He became a prolific musician, playing for Elvis Presley, George Jones, Kenny Rogers, Porter Wagoner and more. Putnam said that the Nashville session musicians in the '70s had to be versatile and Carrigan worked on everything from big band music to composer Henry Mancini to JJ Cale and Tony Joe White.

Jeff Austin

Jeff Austin, co-founder, mandolinist and singer for the popular progressive bluegrass band, the Yonder Mountain String Band, died on June 24 at the age of 45, after being put in a medically induced coma following a medical emergency.

Based in Colorado, the Yonder Mountain String Band are popular on the jam band scene and pioneers of modern bluegrass. Austin and banjoist Dave Johnston were playing in a bluegrass band when they met Adam Aijala and Ben Kaufmann, forming the Yonder Mountain String Band in 1998. Austin left the band in 2014, and started the Jeff Austin Band. His band was actively touring when they had to abruptly cancel upcoming shows due to Austin's medical emergency."

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George Thorogood & The Destroyers - Red Rocks, Morrison, Colorado (Aug-28-2013): What a showman! Great concert in fantastic quality, 77 minutes. **$22**

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REVIEWS

MUSIC RELEASES TO CONSIDER FOR YOUR COLLECTION

R.E.M.
IN TIME: THE BEST OF R.E.M. 1988-2003

Craft Recordings (2-LP Set)

★★★★

Reissued on 180-gram vinyl, this collection, first released in 2003, contains songs spanning from 1988's *Green* to 2001's *Reveal* plus two previously unreleased tracks. While some fans think of R.E.M.'s work at I.R.S. Records from 1983 to 1987 that produced five stellar studio albums to be their most fertile period creatively, this double LP shows that they still had quite a bit of great work in them after they signed with major label Warner Bros. following the release of 1987's *Document* album.

The collection kicks off with the evocative and moving "Man On the Moon" that features a top-notch vocal effort by Michael Stipe. Like much of R.E.M.'s material, the song seems timeless. The atmospheric tune "The Great Beyond" is a nice inclusion. It's not one of their better-known songs, but it's quite good. Peter Buck's excellent guitar work is the linchpin of "What's The Frequency, Kenneth?"

"Losing My Religion," arguably R.E.M.'s best-known song, is a perfect example of how the four members of the band worked so well together. Driven by Peter Buck's superb mandolin playing and given solid backing by the rhythm section of Mike Mills and Bill Berry, it might be Michael Stipe's finest effort as a vocalist. "E-Bow The Letter" contains another good vocal effort by Stipe as well as a nice backing vocal from Mills. And the distorted guitar break in the middle of "Orange Crush" by Buck is terrific.

The somewhat psychedelic "Animal" is a good and underrated song. The countrified "The Sidewinder Sleeps Tonite" makes very effective use of the strings. "Stand" is a wonderfully whimsical song, but the spirited, good-natured vibe of the song doesn't mask the fact that it is a solid piece of music with an outstanding vocal by Stipe and fantastic guitar work by Buck. The piano work in "Electrolite" serves as a nice complement to Stipe's vocal.

"Everybody Hurts" flows so smoothly and is one of R.E.M.'s best songs. Buck's guitar provides good backing for Stipe's strong vocal. The strings provide just the right touch. It is a perfect recording in every way. The gorgeous and quite moving "At My Most Beautiful" contains a perfectly understated vocal by Stipe. "Nightswimming" is the final song and is something of an odd choice to end the collection with as it contains no guitar or drums, which were two of R.E.M.'s musical weapons. But it works. One of their most moving compositions, it starts with a beautiful piano intro and then excellent piano work to back Stipe's strong vocal performance.

As a whole, this collection provides many reasons why R.E.M. can be considered one of America's finest-ever bands.

– John Curley

BRUCE SPRINGSTEEN
WESTERN STARS

Columbia (CD, LP)

★★★★★

Like many Springsteen fans, I have often pined for a return to the days of *The River* and *Darkness.* That longing was probably most pronounced during the Seeger sessions. Those recordings were part of a decade long stretch where his musical path seemed to wander about carelessly. It felt like being stuck in an elevator where you have no idea how long the wait might last. Thankfully it ended with the release of albums like *The Rising* and *Magic* and he has since returned to his rock roots. He regained his balance and that made Springsteen's interest in test driving new sounds less

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threatening. I now know that if his new solo material isn't something that I connect with he will soon release something else that's more in my lane. And over time that experimental material has the capacity to grow into a favorite, much like what happened for me with *Tunnel of Love*.

Western Stars could have gone either way. Here Bruce chose to interpret a sound from my childhood. The southern Californian pop country sound of the late '60s/early '70s was a staple in my home. Whether it was the "Galveston"/"Wichita Lineman" sound of Glen Campbell or the stylings of Charley Pride, those type of songs were the soundtracks to Sunday afternoon family dinners. As I got older Jimmy Webb's music, and especially the deeper cuts off of Campbell's *Rhinestone Cowboy* (like "Comeback"), connected to me in entirely different ways. The orchestration, arrangements, lyrical thematics and grandeur of the songs were something I appreciated anew. I still can discover something fresh in all of it.

Western Stars is ambitious, risky, and in the end, divisive. This isn't for everyone. Instead this is an homage to timeless material. Where most artists would assemble a covers package and offer up their take on its best-known tracks, Springsteen chose to honor that aforementioned period with his own interpretation of the genre. The music is again driven by lightly strummed guitars, pattering drum lines, rolling pianos and themes anchored in the world of the modern American west. Characters here are just hanging on, reminiscing about better days long since passed, bewildered by the source of their current predicaments. They all have little left to hold on to and even less to lose.

What's different is how the strings and orchestra are much more present in the Springsteen production. They sit up front and lift the songs up to where they can't help but soar. When these symphonic winds blossom they add a dimension to the record that is cinematic in scope. That sonic majesty might have made this outing too breezy if not for songwriting that is crisp, tight, thoughtful and steady. This is most evident on the brilliant tracks like "Sundown" and "Tuscan Train".

The standout is the album closer "Moonlight Motel." It's a patient ballad that circles the perimeter of a fable. Here our lead man revisits the place in his past where in a tryst he quietly clocked away largely uncounted hours into a relationship that was never meant to last. The motel in the end becomes a metaphor for that affair rolling away to its end like tumbleweed caught at the end of an abandoned road in the deepest reaches of the southwest desert. Here Bruce delivers some of his best first-person writing since *Tunnel of Love*. It closes the book on an extraordinary musical journey and reminds us of why young men still head west and rarely return home.

– Ray Chelstowski

THE ALLMAN BETTS BAND
DOWN TO THE RIVER

BMG (CD)

★★★★

Back in 2015, I caught the band Dawes on their sweep through New England in support of their latest album *All Your Favorite Bands*. They had just parted ways with keyboardist Tay Strathairn and decided to add guitarist Duane Betts to help fill that hole. It was the second time I had seen Dawes, and while that first concert was fun and fiery, the second show with Betts rose to another level of excellence. Sure, Betts provided solos that glistened and had weight. But it was the tone and texture he added to the rhythm parts that provided something that had never been there before. His playing created trance-like moments and brought a southern rock aura to this Laurel Canyon sound.

Meanwhile Devon Allman, a regular tour fixture on the east coast, regularly wowed audiences with the kind of mountain lion vocals he shares with his late father Gregg. To learn that Devon and Duane had officially joined forces wasn't only poetic, based upon their respective talents, it was pretty clear that it was going to lead to some tasty new material.

Formed after a Gregg Allman tribute show at the Fillmore, the Allman Betts Band grew to include Berry Oakley Jr, son of

QUICK PICKS

BY MIKE GREENBLATT

JOE LOVANO
TRIO TAPESTRY

ECM (CD)

Genre: Jazz

There's a giant in our midst. Cleveland tenor saxophonist Joe Lovano is a certifiable living legend. His new sound with pianist Marilyn Crispell and drummer Carmen Castaldi is mysterious, laid-back and totally captivating.

REED FOEHL
LUCKY ENOUGH

Green Mountain (CD)

Genre: Americana

With lipstick traces of country, gospel, folk, calypso and pop, Reed Foehl encapsulates everything one loves about Americana music: lyrics that make you think, music that makes you move. Plus, his weathered voice is like an old friend.

KAZ MURPHY
RIDE OUT THE STORM

Barn Wall Media (CD)

Genre: Country

This California singer/songwriter/guitarist/poet/author/percussionist has banged the bongo behind beat poet Allen Ginsburg, inspired a Captain Beefheart song and performed with Pete Seeger. His fourth album, filled with Dylanesque lyrics, is a gem.

AMY MCCARLEY
MECO

Self-Released (CD)

Genre: Folk

Singer-Songwriter Amy McCarley left her job at NASA for the arts so outer space's loss is music's gain. For her third album, she's got heavyweights like Marty Stuart, Chris Scruggs, Pat Alger, Kenny Lovelace and Harry Stinson on songs you will long remember.

COLLECTOR TO COLLECTOR

LOOKING FOR THE FOLLOWING JCP 45's

Note: JCP was a Raleigh, NC label circa 1964-1966, and stood for "Jimmy Capps Productions". All the labels are red, except # 1002, which is blue. Attempting to complete my collection.

100 Whaley Twins - Without Him/The Touch of His Hand
105 Little Billy Benton - The Love Song/Baby I need Your Love
107 Animal John & The Aftermath - Psychiadelic Star/House of the Rising Sun
109 The Co-Heirs - She Cried/Knock on Wood
110 The Vigilantes - Notice Me/Ain't it Sad
1002 Slim Short - Lucky Lips/Black Steer Swing
1010 The Electras - Darling I Love You/Big Thing
1020 Gene Barbour & The Cavaliers - Nobody/Hesitation
1022 Inmates - Poison Ivy/Never Look Behind
1023 Joe Graham Orch & The Rubies - So What/That's Alright Baby
1041 The Mar-Kels - Don't You Realize/Sandy My Love
1042 The Sands - You're A Better Man Than I/Little Things
1048 Handy & Landy - Pain Reliever/Same Name
1050 Robert - Green Grass Grows/Crawdad Song
1053 Bill Dale - Till You Look Back Tomorrow/Speaker Ban Ballad
1056 Gil Weaver - Do Like I Do/Is She Teasing

Also seeking the following JCP picture sleeves (I already have the 45's for these)

1007 Kays Combo - Hey Girl/Shout
1008 Embers - In My Lonely Room/Good Good Lovin
1025 Britt Brothers - Dad Blame/I'm Alone
1032 Dayv Butler - If I Had a Girl/Does Your New Boy Cry

Finally, the following potential JCP catalog #'s are unknown. If anyone has these for sale, please let me know. Otherwise, if you simply know the artist and song titles for any of these, please send me an E-Mail: #104, #1013, #1026, #1035, #1043, #1045.
Please E-Mail if you have any of these for sale with price, shipping, etc: RadioJP64@gmail.com

Robert Walker

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9. Fragile
10. Tails Form Topographic Oceans
11. Yes Box Set Promo CD Rare 4 CD Set

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RW A Suite of Gods
RW In the Beginning
RWCD 10 Country Airs
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RWCD 26 100 Years Overtime
RWCD 19 Aspirant Shadows
RWCD 23 The Private Collection
No Earthly Connection
Rick Wakeman in Concert CD & DVD

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2. Yes YesSongs
3. Live at Philadelphia #79
4. Yes Homestead NJ 7/17/p2000
5. Yes Acoustic 1/26/04
6. Yes House of Blues
7. Inside Yes 1968-73
8. Yes Pensacola, FL
9. Yes Homestead NJ 7/19/2000e
10. Yes San Diego CA
11. Yes Tweeter Center 8/8/02 pt.'s 1&2
12. 35th Yes Speak Anniversary Concert
13. Yes Song From Tsongas
14. Yes 35th Anniversary
15. Yes Acoustic Rehearsal Trailer
16. Yes Washington DC NJ
17. Yes W Palm Beach FL
18. Yes Copley Hall
19. Yes Radio City Music Hall
20. Yes W Homestead NJ
21. Yes Uniondale NY
22. Yes Musikladen
23. Yes Inside Yes
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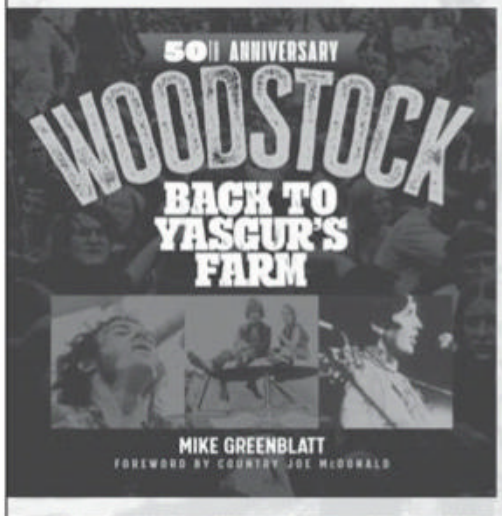


Woodstock 50th Anniversary: Back to Yasgur's Farm

Available wherever awesome books are sold.

the late Allman Brothers Band bassist Berry Oakley. Along with a few other well-known session cats (and former Allman Brothers guest Chuck Leavell) this talented trio formed a power house outfit. They later arrived at the famed Muscle Shoals Sound Studios and recorded their debut, *Down to the River*.

The new record drips with southern rock dew, bouncing about with hints and sonic suggestions that lightly tether the material to their fathers' famous musical canon. Nothing resides in any familiar place for too long. Instead these nine tracks really do stand alone. They don't feel derivative even though vocally, both Duane and Devon sound quite a bit like their dads. This collection of songs feels more rooted in southern rock than the jazz leanings the Allman Brothers Band (ABB) would often favor. The music has edge and grit. The track "Try" is a roots rocker that reminds me of some of Joe Grushecky's best work. It's a four-on-the-floor rocker that rides along on firm guitars, steady snare snaps and a gliding Hammond B3. It arrives to a point where dual guitars share a melodic solo and you can't help but be reminded of the ABB. It's a moment that arrives as a surprise and exits as unexpectedly and fast. It's followed by the slinky "Down to the River," which has the bayou bounce of an early Subdudes' track. It's a Crescent City soul song through and through, something entirely new for any artist with one of these last names.

The song that best marries the past with the present is the summery haze that soaks "Autumn Breeze," arguably the finest track on the record. The slide work is measured and brassy. The arrangement is sophisticated in a Jimmy Webb kind of way, and demonstrates the broader depth of talent to be found in this band. This is more than just a celebrity offspring outing. It's a group of musicians who are beginning to mine something kind of new that at the same time provides a respectful nod to what precedes them. It's not all perfect but it's getting there.

They have embarked on a world tour that in part celebrates the 50th anniversary of The Allman Brother Band's first performance in Jacksonville. Across 80 dates they will play music from this debut alongside select classics that their fathers made famous. In total, that live counter punch should lend an even sharper focus to the strength of this material and what their collective future holds.

–Ray Chelstowski

JERRY GARCIA BAND
GARCIA LIVE VOLUME 11
ATO Records (2-CD)
★★★

At this point in his post passing years, Jerry Garcia is starting to

rival Jimi Hendrix as far as posthumous releases are concerned. That's a point of positioning that occurs when the number of albums issued by the artist's estate outnumbers the various outings legitimately released by the artist when he or she was still alive. Considering the fact that this live two-fer is number 11 in the Garcia Band's live series so far, it's clear Garcia has earned a similar distinction.

That said, let's not forget that the amount of albums representing the Grateful Dead live repertoire also now numbers in the dozens, if not hundreds, at the very least. Live archival performances by the band are as plentiful as sand in the Sahara (or, to put it in a more modern context, as opinions on various sides of the political divide.)

Consequently, this recording, captured at the Providence Civic Center in November 1993, doesn't vary from the band's usual template. Garcia and company offer up imaginative covers of some relatively familiar tunes —in this case, an old standby in the form of Bob Dylan's "Simple Twist of Fate" (rendered here as an extended jam), a pair of soul standards, "The Way You Do the Things You Do" and "The Hunter Gets Captured by the Game," and, for further variety, an unlikely take on The Beatles' "Dear Prudence." Naturally, none of these remakes sound like exacting copies of the originals. That's to be expected of course, but it's the individual acumen of the players—Garcia, singers Jacklyn LaBranch and Gloria Jones, drummer David Kempner, erstwhile keyboard player Melvin Seals, and bassist John Kahn in particular (his extended bass solo on "Simple Twist of Fate" literally redefines the song)—that takes each of these offerings into a new dimension. Even Garcia's compositions—the ever-popular "Deal," "Cats Under the Stars" and "Mission in the Rain"—get a looser, more spontaneous treatment than the album versions afforded, no surprise considering that the band had a general tendency to stretch out whenever opportunity provided.

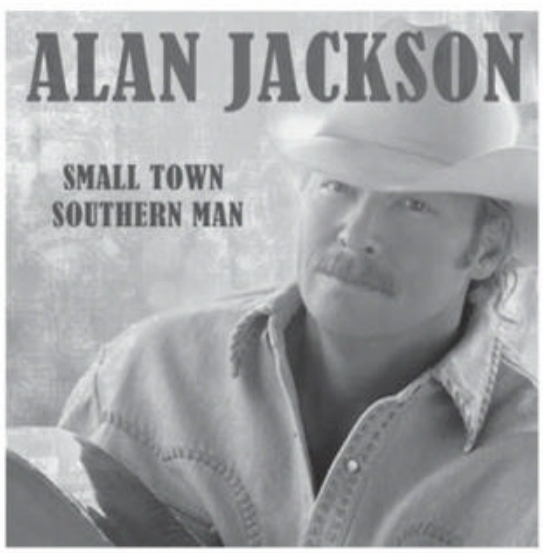
Admittedly, at this point in time, with so many live offerings to choose from, any new volume in this continuing live series serves the interests of collectors and the dedicated Deadheads. For the rest of us, however, it's a reminder of just how much Garcia's personality and playing are still missed.

–Lee Zimmerman

ALAN JACKSON
SMALL TOWN SOUTHERN MAN

EagleVision/Universal (DVD)

★★★★



Today's crowd of country singers are of a decidedly singular variety. Clad in cowboy hats, boots and glitter, they aim for populist appeal by rousing the crowds with upbeat platitudes and fist-pumping exultation. They're not exactly Hank Williams, but neither are they rowdy renegades in any exacting outlaw mode.

If this in-depth documentary, the tellingly titled *Small Town Southern Man*, is to be believed, Alan Jackson is typical of that breed, simply a down-home guy who found success by pursuing his passion. He's not unlike any number of other artists that dominate commercial country radio these days—Blake Shelton, Carrie Underwood, George Strait, Dierks Bentley, Luke Bryan, and among them—all good old boys (and girls) who share the same affinity for the Everyman (and Everywoman) who's trying to etch out a living while making sense of a world that's become increasing complex.

"He sings songs people can relate to and identify with," one commentator notes early on, and with ample input from family and friends who knew him as a boy growing up in his hometown environs, it's clear that Jackson was simply eager to pursue his muse without regard to either fame or fortune.

Nevertheless, with high profile admirers such as Lee Ann Womack, Carrie Underwood and Alison Krauss sharing their own insights, it's clear that by associa-

QUICK PICKS

BY GILLIAN G. GAAR

ROBERT DEAN LURIE
BEGIN THE BEGIN: R.E.M.'S EARLY YEARS

Verse Chorus Press (Paperback)

Genre: Biography

Lurie delves deeply into the band's formative years. From early friends like Billy Holmes (asked to join the band, he said no) to roadies miffed at the band's PC attitudes (they were told off for drinking Coors beer), this book is packed with info and rare pictures.

JON SAVAGE
THIS SEARING LIGHT, THE SUN, AND EVERYTHING ELSE

Faber & Faber (Hardback)

Genre: Oral history

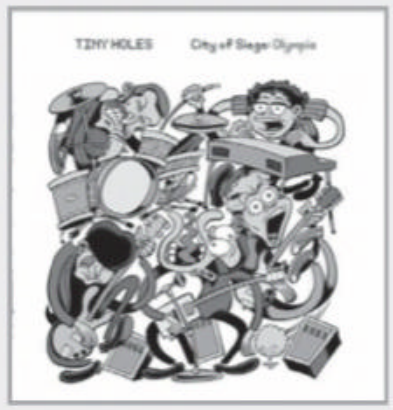
This oral history of Joy Division is largely drawn from interviews done for the 2016 documentary "Joy Division," and you hear from all the major players in the band's story. As such, it's likely to be definitive, as it carefully charts the group's rise and sudden, sad end. If you've been looking for an insider's account, here it is.

SCREAMIN' JAY HAWKINS
THE BIZARRE YEARS

Real Gone Music (LP)

Genre: Blues, R&B

The legendary blues shouter spent some time on Frank Zappa's Bizarre label, and this release serves up 10 choice cuts from the era, which are indeed pretty strange. The steamy film "Two Moon Junction" inspired the raunchy "Sherilyn Fenn"; the graphic lyrics of "Shut Your Mouth When You Sneeze" are such you shouldn't play it after eating.



TINY HOLES
CITY OF SIEGE: OLYMPIA

K Records (LP)

Genre: Post-punk

Before moving on to eventual world domination with his Sub Pop Records label, Bruce Pavitt played in a band while in college (alongside veteran musician/producer Steve Fisk). The invigorating new wave musical blast, and Pavitt's doomy-gloomy vocals, make this a fun historical document.

tion Jackson himself resides in the upper strata of superstardom. Indeed, in his own interviews, it's evident that for all his humility, he also acknowledges that the success he's attained resulted from his own passion and persistence.

Aside from its commentary, the documentary shares several backstories as far as the songs are concerned. The point is repeatedly made that Jackson's blend of folksy attitude and country credence has garnered him a reputation for authenticity along with the adulation of his audiences. The uninitiated will probably be impressed, while fans will be pleased to follow Jackson's journey.

– Lee Zimmerman

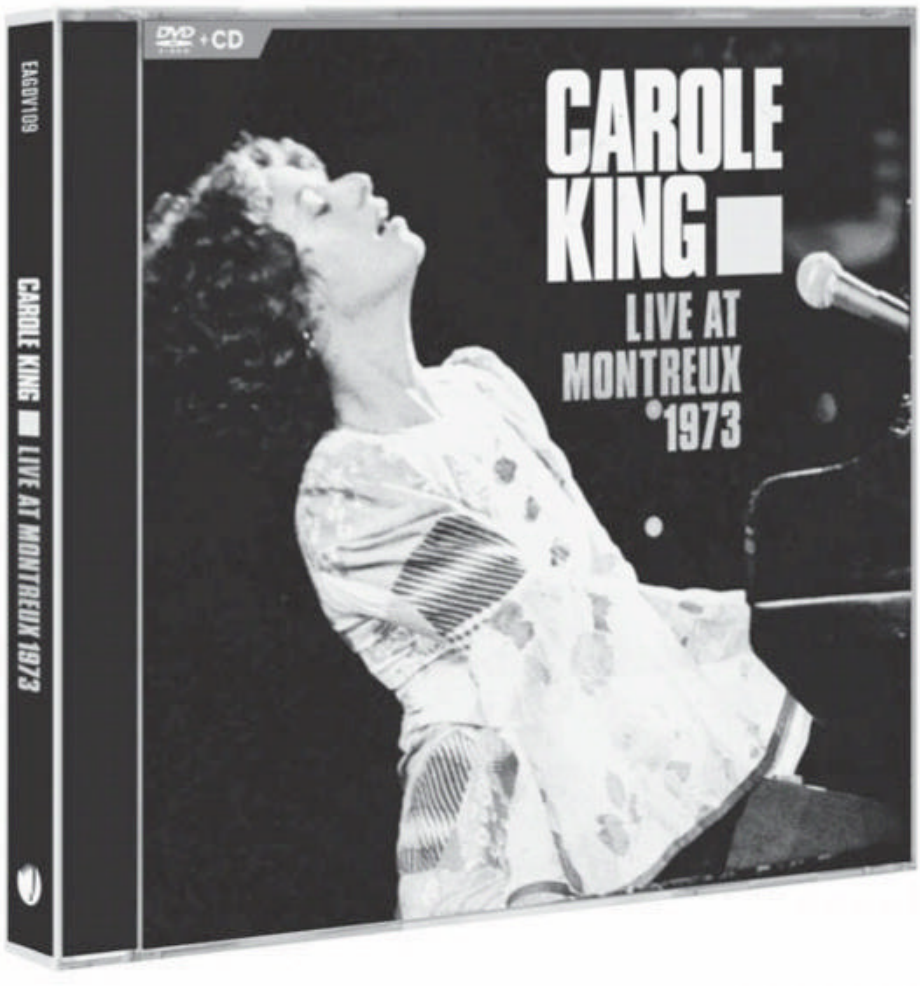
CAROLE KING
LIVE AT MONTREUX 1973

Eagle-Rock (CD/DVD)

★★★★★

When Carole King made her first major overseas sojourn, she couldn't have chosen a more auspicious setting. The prestigious Montreux Jazz Festival was, after all, a venue that was certain to put her in the bright glare of the international spotlight. While this might have seemed a daunting debut for some, King clearly had confidence in her ability to woo an audience regardless of locale. After all, it had been scarcely two years since the release of *Tapestry*, the album that certified her stardom. Only a month before, she had seen its follow-up, *Fantasy*, race up the charts and, in so doing, further affirm her singular stature. Clearly she was riding a wave that was far from its peak.

Consequently, *Live at Montreux 1973* finds King confident and assured, so much so that on the first five offerings, she goes it alone while clearly basking in the throes of sheer exhilaration. "I Feel the Earth Move," "Up on the Roof" and "Smackwater Jack" boast the same effusive appeal of the recorded versions, and King's vocals add an assertive edge that gives an extra oomph to the proceedings. Even so, when her backing band takes the stage, the added instrumentation gives the music a subtle extra dimension. It's little wonder; King had worked with these players before, and for their their part, this astute ensemble—including David T. Walker on guitar, bassist Charles Larkey, percussionist Bobbye Hall, and saxophonist Tom Scott—never attempt to overshadow her or diminish her presence. On the otherwise feisty entries "Being At War With Each Other" and "That's How Things Go Down, the instrumentation remains constrained and subdued, allowing King herself to convey the full depth of passion and expression.



The DVD portion of the package finds King clearly enjoying the entire experience, beaming a huge smile that reflects obvious appreciation for the reception she received. No longer the innocent waif that graced the cover of *Tapestry*, she looks noticeably more mature both in poise and posture. And when she brings the 18-song set to a close with the one-two punch of "You've Got a Friend" and "(You Make Me Feel Like) A Natural Woman," it's clear that the sentiments echoed in those songs are as authentic as they were intended. Clearly, King had earned her crown.

– Lee Zimmerman

TINA FREEMAN
STINGER

Self-Published, Kickstarter Project (Paperback)

★★★★★

Tina Freeman's wonderful illustrated book *Stinger* will surely delight children. The adults reading it to children will enjoy it for a different reason, the numerous and quite clever rock music references that appear throughout the book. There are references in the book to The Who, The Beatles, The Small Faces, Steve Marriott, The Jam, Mods, the *Quadrophenia* film, London's Marquee club, London's Hammersmith Odeon, The Who's *Tommy* album and Elton John's Pinball Wizard character from the *Tommy* film, among others.

The protagonist of the book is Stinger, a scooter-riding Mod bee that lives in Brighton, England on Brighton Pier and works as a bell boy at a posh Brighton hotel that is patterned after Brighton's Grand Hotel. *Stinger* is based on the Ace Face/Bell Boy character played by Sting in the 1979 film version of *Quadrophenia*. (Sting has seen the book and gave Freeman his approval.) The story features a trip to London that Stinger takes to live out his rock-music dreams. Ultimately, Stinger comes to realize that there is no place like home. The characters in the book are all either bees or dogs, and there are cheeky references to both in the book. "The Beetles" are shown crossing "A Bee Road," for example, to coincide with the 40th anniversary of the release of the *Quadrophenia* film. Several versions of the book are available: a softback edition, a hardback edition and a hardback edition that comes with a 7-inch record featuring narration of the story by Phil Daniels, who portrayed the protagonist Jimmy Cooper in the 1979 *Quadrophenia* film.

-John Curley

BY LEE ZIMMERMAN

If **Carla Olson** had done nothing else in her career, her association with the sadly underrated Textones would have still assured her revered stature within the Americana community. In the time since the band's initial break-up, Olson has spent her time productively courtesy a series of highly rated solo albums and durable partnerships with others, most significantly the late, free-flying Byrd Gene Clark and Rolling Stones estranged axeman Mick Taylor. As a producer and contributor, her credits include some of the most enduring artists in popular music, asserting the fact she travels in hallowed circles. Olson's latest outing, ***The Hidden Hills Sessions***, finds her teaming with **Todd Wolfe**, a singer/songwriter who clearly shares her admiration for songs borne from Laurel Canyon domains and iconic influences that possess a '60s and '70s pedigree. Covers of "Wild Horses," Blind Faith's "Can't Find My Way Home" and Gene Clark's "In a Misty Morning" attest to that fact as does the duo's knack for recreating sounds of a vintage variety. Taken in tandem with the Textones' recent reunion, ***The Hidden Hills Sessions*** proves Olson's resolve remains as highly tuned as ever.

It might as well be stated straight at the outset – **Griffin House** is simply the best singer-songwriter most people have never heard of. His songs go straight to the heart of a modern malaise that's entangling so many individuals these days. His new album, ***Rising Star***, is an ideal example of House's ability to express the futility and frustration that often stands in the way of hope and happenstance nowadays. Indeed, on songs such as "Rising Star," "15 Minutes of Fame," "Crash and Burn" and "Hindsight," he adroitly documents tales of loners and losers who have fallen prey to bouts of disappointment and disillusionment. Yet, while it sets a somber tone, there's more than a hint of resilience and resolve implied as well. These sad souls often know that they're licked at the outset, but they never stop trying to soar beyond that circumstance and see their dreams through to fruition. As a result, the material is all the more affecting. The spare settings and House's decided determination frequently bring to mind Bruce Springsteen in his stark *Nebraska* mode even though the essential emotion stays clear-eyed and convincing throughout.

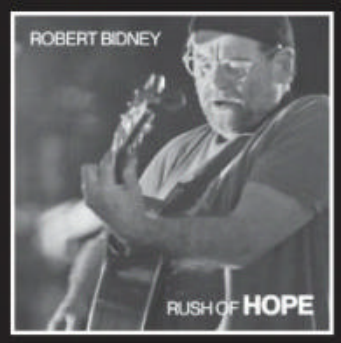
What began as a surprise reunion of some old childhood chums has now evolved into an ongoing ensemble that retains the same rough-hewn garage band sensibilities that ignited their original quest for stardom in the '60s. More than 50 years later, the **Doughboys**, an erstwhile quartet consisting of guitarist Gar Francis, bassist Mike Caruso, singer and harpist Myke Scavone, and drummer Richard X Heyman (the latter on temporary leave from his prolific solo career), continues to offer up a steady succession of albums that purvey the group's original intents. Not surprisingly then, ***Running For Covers*** is, as the title implies, a return to their roots via covers of the songs that originally inspired them. It's an ideal compilation to be sure, a set of standards plucked from an era that firmly put its signature

Carla Olson, *The Hidden Hills Sessions*

Griffin House, *Rising Star*

Doughboys,
Running For Covers

Imperial Teen,
Now We Are Timeless



Robert Bidney,
Rush of Hope

Chuck Mead,
Close To Home

stamp on this band as well as so many others. It's a credit to their credence that takes on "96 Tears," "Solitary Man," "Play With Fire," "It's All Too Much" and their own regional hit "Rhoda Mendelbaum" are treated with reverence and respect, and yet never come across as redundant retreads.

Having established themselves as reliable indie architects over the past 20 years, **Imperial Teen** make a confident comeback of sorts after an absence of almost seven years with the aptly titled ***Now We Are Timeless***, a stirring collection of concise synth-pop offerings that bear a similarity in style to Depeche Mode, Erasure, the Pet Shop Boys and others with a similarly dogged demeanor. As always, the songs are supremely catching and eagerly infectious, but the themes are deeper and denser than any disposable designs might otherwise indicate. Written and recorded in several select locations – L.A., New York, Denver and San Francisco – it documents the drama and disfunction that the individual band members have dealt with over the last few years. Granted, Imperial Teen releases are often inconsistent in terms of the time between successive albums, making any attempt to pinpoint their MO an elusive endeavor at best. But given their catchy refrains and percolating tempos, it's fine to forgo any headier ambitions and simply admire the music.

Robert Bidney is a successful South Florida songwriter who has a record of entertaining audiences nationwide. Like his first album, his latest effort, ***Rush of Hope***, was produced by another Sunshine State export, Fernando Perdomo, a superb producer who's made his mark in the wider musical world. Perdomo generally leans towards a more progressive stance, but with Bidney, he helps tailor a sound that's more akin to perfect pop, a radio-ready formula that offers instant appeal from the first notes on. That's not to say these songs are simply light-hearted romps sans deeper meaning. Far from it, in fact. Bidney has a knack for tapping into real emotion, whether it revolves around the need to connect or simply the idea that life has more to offer than our typical everyday encounters. It's inspiring stuff, conveyed with enticing melodies and earnest intent. Bidney has good reason to be proud.

On "Better Than I Was (When I Wasn't So Good)," four tracks into **Chuck Mead**'s superb new album ***Close To Home***, Mead ends the song by asking "Did that sound drunk enough?" The fact is, Mead's firmly in control throughout and this superb set demonstrates a decided knack for reviving a honky tonk sound that Mead has clearly mastered.

Likewise, when Mead references Hank Williams on "Close to Home" it's clear that he knows of what he speaks. More specifically, his ode to Elvis, "The Man Who Shook the World," gets to the very heart of Mead's mantra. Honesty, integrity and authenticity are at the root of his intents, and anyone who appreciates the real foundation of today's Americana music will find much to enjoy in each of these affectionate offerings. A former member of the neo-traditional ensemble BR5-49, Mead recorded this set at Sam Phillips Recording Studios in Memphis. It proved an appropriate setting.

Frontman Jim Dandy to Black Oak's rescue once more

BY LEE ZIMMERMAN

Back in the day, Black Oak Arkansas was considered one of the genuine arbiters of true Southern Rock. While the competition was formidable early on, especially given the fact that bands like Lynyrd Skynyrd, the Allman Brothers, Molly Hatchet were also vying for the distinction of being proclaimed the foremost prominent of all the Dixie denizens. However, Black Oak Arkansas had one thing the others didn't have, and that was a wild man frontman in the person of Jim Dandy Mangrum, an unmistakable presence who was both over the top and always in focus with the band's diehard devotees.

While critics sneered at their insurgent attitude and rebellious redneck designs, they had plenty of support from those who mattered. They were personally signed to Atlantic Records by the label's legendary president, Ahmet Ertegun, and they garnered an impressive roster of fervent fans, among them President Bill Clinton, First Lady Betty Ford, Fillmore impresario Bill Graham, the demented deejay Wolfman Jack, and were honored for their charitable contributions to the state of Arkansas with a pair of proclamations and permanent presence at the Arkansas State Museum.

Of course, that wouldn't have meant much if the public hadn't followed suit. Three of their albums were certified gold, while one was declared platinum. Their namesake single that ensured their success, the R&B hit first recorded by singer LaVern Baker in 1956, "Jim Dandy to the Rescue," was suggested to them by Elvis Presley and further affirmed as a hit by the man who sat behind the boards, Atlantic's iconic producer Tom Dowd.

In the 55 years since Black Oak Arkansas first convened, the group has continued to tour, helmed by both Mangrum and original guitarist Rickie Lee Reynolds, now joined by Dandy's personal and professional partner, singer Samantha Barnes Seauphine, drummer Lonnie Hammer, bassist Billy Little and Randall X Rawlings on lead guitar. Nevertheless, it's also been roughly 30 years since their last album, making the appropriately named *Underdog Heroes* nothing less than a long awaited return.

Goldmine recently had an opportunity to chat with the ever effusive Mr. Dandy, and used the occasion to find out how the band's been occupying their time since the last recorded encounter. To say the conversation was a bit of a rollercoaster ride is an understatement. Suffice it to say that Mr. Dandy has a lot on his mind. Buckle your seat belts, the conversation turned into a topsy turvy encounter... as much of it as we were able decipher, that is!

GOLDMINE: *So Mr. Dandy, how does it feel to be the namesake of a famous song?*
JIM DANDY: I don't mind having a cartoon name. To be honest, I didn't know that song existed 'til I recorded it.

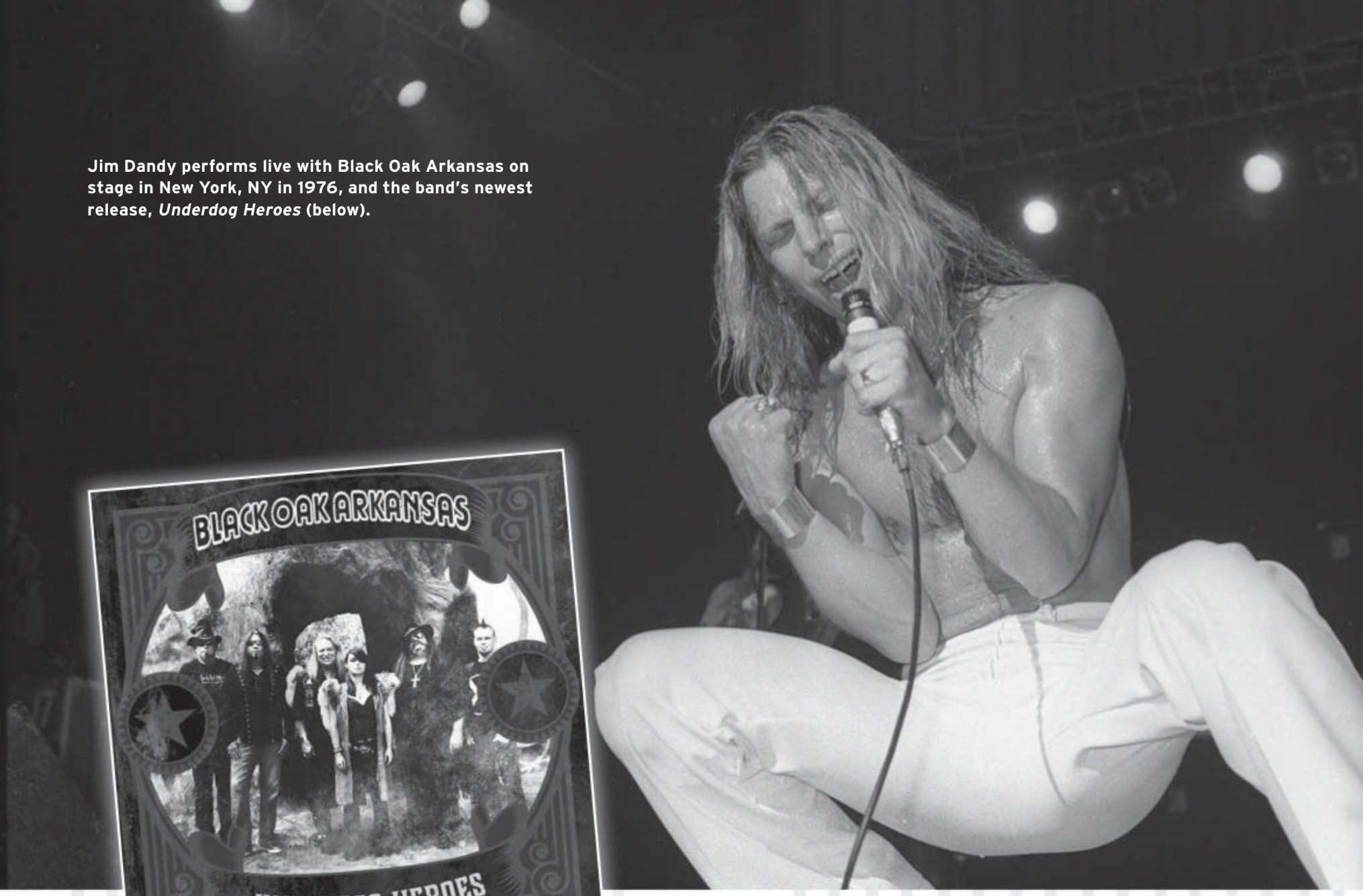
GM: *Tell us about the new album...*
JD: We've gotten over 100 great reviews on this new album. That's the first time any time that's ever happened. One thing we acknowledged when we first started in this business is that we didn't know anything. We came from a town of 300 people, and nobody ever made it in any profession by the time they were 21. But it's been a great adventure we've been on. This is probably the first time anyone had faith enough in us to produce an album. We've got to show people what we sound like in 2019 and 2020. It took us long enough to do it. It should have taken us a month and it took us 11 months.

GM: *Well, sometimes...*
JD: We had everything going against us—chaos, darkness and death couldn't stop us from doing this album, so it must have been meant to be.

GM: *It may have taken awhile to make, but it was also a long time in coming. It's been 30 years.*
JD: Yeah, but we put our foot down talking to Cleopatra Records. We said we wanted to do covers and they said we had to re-record some of our old songs again. I love our band and I'm so proud of it, but I don't want to live in my own shadow. We thanked them on the album for having faith in us. It was a labor of love, and it always is when you really put your heart into something.

GM: *Your cover of "Ruby's Heartbreaker" is dedicated to your late singer Ruby Starr...*
JD: I wanted to be sure my little girl wasn't forgotten. But now we have Sammy, and she really inspires us. Anytime you see a woman in any profession trying hard to make it...well, she dances her ass off, she's great, and she's good looking. But we've been playing "Ruby's Heartbreaker" since 1994 which is when Ruby passed away from a brain tumor. I asked a great friend of mine, Mark Farner of Grand Funk Railroad, to write it. We've always been tight. He had his troubles with management, with Terry Knight, and we had ours with our manager Butch Stone. I was pretty depressed at one point. It happens after someone takes $4.2 million from you. My parents didn't benefit from it too much. My kids didn't benefit. I got to be famous, because with a name like Jim Dandy you get to be known worldwide.

GM: *So what's life like for you now?*
JD: I'm fixing to move back to Black Oak. I can't believe I'm saying it. It's like I'm fixing to run away from prison or something. It was always safe. You had to learn how to use your imagination. I had to find my own ways to entertain myself (laughs), but I look back on it and now I have to get out of Memphis.



Jim Dandy performs live with Black Oak Arkansas on stage in New York, NY in 1976, and the band's newest release, *Underdog Heroes* (below).

RICHARD E. AARON / CONTRIBUTOR / REDFERNS / GETTY IMAGES

(laughs) I've got five kids. Me and Sam have a boy who's one year old. But I have a son is who is 53, one is 51, a daughter who is 39, and two other sons, one who is 22 and one who is 27. I've had four wives and the three ex-wives are three of my oldest friends. I was on the road all the time and they got lonely. But Sammy has an hourglass figure. She's got great legs, a great ass. She knocks me out and we have a great time dancing together and everything like that. When we got married, she was 35 and I was 70. That's the only time I revealed my age.

GM: *So you're still living in Memphis?*
JD: Yeah, yeah. Our whole life, this was the closest city to where we lived. It's corrupt as hell, but as far as the music scene goes, I first got connected to Stax Records when I was 17. I wanted to record in Willie Mitchell's studio. That's where we mixed down this album. I was told one day I was going to produce an album, and we had a great time doing this one. It's got a lot of heart in it.

GM: *It has an interesting selection of songs.*
JD: The first song, "Don't Let It Show," is an Alan Parsons song. We're using guitars instead of keyboards and Alan loves it. Then there's a song called "Underground Heroes," and people think we're singing it about us. There are so many people out there that are so deserving. It's a great song and so many people seem to like it. It's kind of a collage of all kinds of songs. It's kind of like a LSD trip. (chuckles) I did 3,000 trips (chuckles)...

GM: *That certainly is a lot.*
JD: That was way back in the '70s before we made it. The story of Black Oak Arkansas is me and Rickie. We got kicked out of every public school in Arkansas. That's never happened before or since in the history of the state. They wanted us to cut our hair. My daddy had a farm, and he said, just keep it clean and don't let it get caught in the machinery. Back then I had a pageboy. I had great parents, and that was the richest part of my life. They raised me to be a good American, but I think a good American is a radical anarchist.

GM: *Well, I suppose you could say that. This country was built on a rebellion.*
JD: Remember the Boston Tea Party and all that? It's a good thing that thing turned out the way it did.

GM: *It's said that Elvis Presley persuaded you to record that namesake song.*
JD: Yeah, he did. He called me, and it was a wonderful phone call, but I was scared to death. He said I was born to do this song, and I didn't know what it was, but I said I'll do it. I first saw him on Ed Sullivan and I was lying on my grandmother's recliner, and I thought, "This human being is having more fun than any human being I've ever seen in my life." He was having so much fun, and he was making those women cry. He wasn't afraid to show his greatness. He had to love it to do it all.

GM: *You made a pretty formidable impression yourself.*
JD: Back in the day, you couldn't see rock and roll on TV until after 12 o'clock on Saturday night, on *Midnight Special* or *In Concert*. And then we did the first California Jam and that was over 300,000 people. You couldn't even see the back row. That was an experience.

GM: *You have a name that is almost indelible.*
JD: My daddy gave me the name. Sometimes things are pressed upon you. It has little to do with the creation of it. I would not have picked it out. But I tell my kids I don't mind having a cartoon nickname. Of course in the case of Black Oak Arkansas, truth is always stranger than fiction. (laughs) In the early days, we were stealing mics and speakers from gymnasiums. It was always very exciting, like hanging from skylights while Rickie is holding my feet as I'm trying to yank a speaker off the wall. You know, we were from Black Oak, and only 300 people lived there. Nobody famous ever came from there.

GM: *Apparently, things went well for you.*
JD: We got run out of Memphis, but I won't get into that. We were dealing some drugs on the side to make a living. (chuckles) We had the longest hair in Memphis. All the Christian people called me "Jesus." They saw me coming and they said, "Well, it's about time." We got in a van and headed for California. Thank God they didn't have Christian rock yet. I was just saying things that people were afraid to say. I remember we were at a banquet for Ahmet Ertegun and each plate was $800. John Lennon was there and he walked over to our table. People were saying, "He's walking over here," and I thought they were pulling my chain, because it was John Lennon. To me, he was the epitome of a true artist, but he was always an angry young boy. So he comes over and puts his hand on my shoulder and says, "Can we talk?" He told me, "I'd love to do what you do," Then he said, "You gotta talk for the people and not to the people." Things like that don't often happen in the presence of 300 people. He had done that song "Power to the People," and since this is America, freedom of speech is very important, and individuality is just as important to people like Jim Dandy. (laughs)

GM: *It appears that even though you're moving forward, you haven't forgotten the past.*
JD: No, no. John Fogerty helped me immensely. He was in the Peabody Hotel in Memphis. He sees me and says, "Jim Dandy, come here!" So I said to him, "It's great to meet you, I love all your stuff." He lost $14 million in his legal problems, but he said, "Don't lose your sense of humor." At one point, I let my kids down, I let my fans down, but at least I could say I was in a good band for awhile. It's really been a great adventure, and I love being the master of the ceremony, because it's a sacred gathering. It really is. It takes all kinds of people who know they're there to have its own strength. We have to stand together to save this place.

GM: *So let's get back to the subject of the band. What's new there?*
JD: We got some new blood. You'll rarely see a woman like Sammy, someone who tries so hard. She was a resident nurse in New Orleans. She was an accountant. She was a paralegal. She did all kinds of stuff. She's five foot tall. She dances her ass off. She's beautiful. She knows how to work the stage and she's got a great mind. She's a real front person. I'm a natural agitator. Rickie Lee Reynolds has been in the band since the beginning. We've known each other since the ninth grade.

GM: *You had some very high profile admirers back in the day—Bill Clinton, Betty Ford, Ahmet Ertegun...*
JD: Oh yeah, but I could never be a politician. I'm a conversationalist. We've just gotten past the golden rule. Do unto others as you would have them do unto you. Treat everybody else like you would want them to treat you. Sometimes rope can be a dangerous thing. You can hang yourself with it.

GM: *You've also mingled with some interesting people.*
JD: I finally met Frank Zappa, too. He was a hero of mine. My life has been so full. People talk about me, but I look up to so many people. I don't want the praise and adoration. It feels weird. I know I'm weird already, but for me, going crazy is a pretty short drive.

GM: *You're respectable to a certain degree now. You have an exhibition in the Arkansas State Museum.*
JD: We've always believed that you have to take care of the world. We did a lot of benefits. It's not about being pressured to show love. You do it because you want to do it. I don't like being predictable, but when I decided I was going to keep on doing this, it didn't matter. It's medicinal. My daddy once told me, "No matter what they do to you, don't give them the pleasure of knowing they're getting to you at all." But I haven't done half the things people say I've done. I don't know how to keep my mouth shut, and I don't turn tail and run when something happens. We had long hair back in the day, so you had to be careful. You still got to be careful about what you say. I'm an opinionated person, and that hasn't changed.

GM: *You used to be quite a dexterous performer. Are you still doing your patented moves onstage?*
JD: I can't do the splits any more. I quit doing that when I was 44. I. have curvature of the spine. It runs in my family. I had my front teeth knocked out. Before that I had buck teeth. I've been blessed with a lot of divine intervention. But I'm ready to shake the world like maracas again. As the Beastie Boys said, you got to fight for the right to party. It's been fun. We didn't figure we'd be around this long, but you can always learn to be better.

RARE 45'S AUCTION

Closes Monday, September 23rd.

Garage/Psyc Rock (60s-70s)

ID	Artist	title	label	description	cond	M/bid
63290	Apollos, the	Target Love/ It's a monster	Montgomery-0011	super 2-sider, fuzz!!	vg++	400
63291	Apple-Glass Cyndrom	Someday/ going wrong	Column-691	super Moody, Fuzz garage	m	300
63289	Arcades,the	She's My Girl/ stay away	Ruff-1009	rare Texas garage	vg	100
63292	Book Of Changes, the	Who Stole The Goodyear Blimp/	Tower-337 wlp	aka-Vejtables Bay Area Ga	vg+	40
63293	Brass Tacks, the	What Is The Reason/ tell me	Fortune-1211	y. rascals/stones garage c	vg++	30
63294	Byrds, the	Wasn't Born To Follow/ ballad o	Clumbia-44990	nice vinyl pressing in com.	vg++	20
63295	Byrds,the	So You Want To Be A Rock N R	Columbia-43987	plays M- in columbia.slv.	vg++	15
63306	C.C.R.	Someday Never Comes/ tearin u	Fantasy-676 Dj	Dj	m	10
63296	Carter, Dean Sound	Mary Sue/ wandering soul	Tell Int.-369	tuff Garage Pounder !	m	75
63297	Chancellors, the	Can It Be Love/its too late	Caddo-101	great Texas Garage	vg+	50
63298	Chellows,the/jalopy 5	Wild Thing/ little red riding hoo	Hit-262	Troggs/SamtheSham song	vg	5
63299	Chords,the/ steve mill	Hush / light my fire	Hit-341	great version of "Hush"	vg	20
63300	Chords,the/classmates	Lady Madonna/a beautiful morn	Hit-326	crude Beatles cover	vg pls+	8
63301	Chords,the/classmates	Mrs.Robinson/time for livin	Hit-331	raw version Simon&Garfun	vg	10
63302	Clue, the	Bad Times/ she's the reason	Byron-101	Killer Texas GarageFlashba	m	250
63303	Coastliners, the	The Lonely Sea/big mike the sid	Astro-109	rare, first release Texasba	vg	40
63304	Coe, Jamie &Gigolos	Green Back Dollar/ but yesterda	Cameo-424 date.ol	great Garage/folk	vg+	15
63305	Coronados, the	The Nomad/ center of attraction	Dot-16758 xol	Rocker, hot guitar break	vg+	40
63307	Cream	Spoonful pt 1/pt.2	Atco-6522 dh	in atco com.slv.	m	8
63308	Curtiss, Jimmy	Psychedelic Situation/ gone but.	Laurie-3383 dj	great Pop Psych.	vg++	35
63309	Dandelion Wine EP	Wyoming,Raindrop+2	Dandelion-152	rare, 1st.release 50 press !	vg	300
63310	Dee Jay & Runaways	Peter Rabbit/ are you ready	Smash-2034	in smash sleeve	m	8
63311	Delchords, the	I Got Wise/ driving guitars	Orlyn -986	great garage/ hot instro.B	vg pls+	100
63312	Dino,Dezi, and Billy	Thru Spray Colored Glasses/ so	UNI-55127 dh	in UNI com.sleeve	m	8
63313	Donovan *Acetate	Epistle To Dippy / blank	Bell Sound Studios	denotes 12(mix?)13 sec.in	vg	40
63314	Dow Jones	Chim Chim Cher-Ee/bring it on	Chattahoochee-709	Ca.garage pro-rickJarrard	vg+	20
63315	Dylan, Bob	All Along the Watchtower/ it ain	Asylum-45212 wlp	Live versions	m	50
63316	Dylan, Bob	Queen Jane Approximately/one	Columbia-43541 wlp	WLPromo in company slv.	vg++	40
63317	Escapades, the	I Tell No Lies/ shes the kind	Arbel-1010	Super Tn. Garage.plays M-	vg+ plm	600
63318	Everly Bros.	Empty Boxes/ its my time	Warner Bros-7192 wlp	Beau Bremmels song	m	8
63319	Ezba, Denny	L-O-V-E / wearing my heart aw	Jax-059	Farfisa, sixties Texas rock	m	20
63321	Fab. Four	I'm Always Doing Something Wr	Brass 316	cool Midwest, jangley gara	m	40
63320	Fabulous Chevelles,th	I Want A Girl For My Birthday/ s	Flip-100	Cool Ind. Garage.	vg++	100
63323	First Crow The the Mo	Spend Your Life/ sun lights up t	Roulette-4774 wlp	super 2-sider	vg++	200
63324	Five Americans, the	Don't Blame Me/ evol, not love	HBR-468		m	8
63322	Five Emprees, the	Little Miss Sad/ nobody cares	Gold Standard-262 Dj	brown,marbled Wax !	m	25
63326	Fortune Hunters	Baby What I Mean/same inst.	M.C.-001	outsider soft pop/latin snd.	m	20
63325	Fowley(kelly kendricks	Case of Mistaken Identity/garde	Conte-827	strange Kim Fowley stuff.	vg	8
63327	Frumious Bandersnatc	Hearts To Cry,misty cloudy,ches	Muggles Gram.Works	w/PC purple wax original	rg++vg++	800
63328	Fuller, Bobby Four	The Magic Touch/ same	Mustang-3018 WLP	nice white label promo	m	50
63329	Gib & Wayne	World Of Dreams/stagger lee	Starfire-100 wlp xol	Bakersfield snd.Garage	vg pls+	40
63330	Glieden, Mike & RKs	Poison Ivy/ twenty-four hours	Bangar-635	Minnesota frat garage	vgpls+	20
63332	Gnats, the	The Girl/ that's all right	Emcee-014	superTexas Garage 2-sider	vg+	250
63331	Goodies Galore,the	Selfish Confusion/ don't fight it	Liverpool 101	super Texas garage/farfisa	dn.vg	200
63333	Guise,the	Time / news	`Musicland USA 114	wol	vg pls+	20
63334	Guy, Art	Where You Gonna Go/ teenage	Valiant-762 wlp	killer Fuzz garage/psych.	vg++	600
63335	Harbinger Complex	Sometimes I Wonder/tomorrow'	Amber-8999	slight edge.wp,nap	vg++	300
63337	Hendrix, Jimi	Crosstown Traffic/ purple eyes	Reprise-0792	in reprise com.slv.	vg+ plm	25
63336	Hendrix, Jimi	Star Spangled Banner/ dolly dag	Reprise-1044	stock label, vinyl press, in	m	40
63338	Hess, Fred	Count Me In/ youre not the sam	Hit-213	Gary Lewis/playboys song	vg+	8
63339	Hitch Hikers	Stay Away/ five to one	H-H- 2	Ind. Garage/soul	m	40
63340	Hudson, Ray	The Trials Of Life/the window	Gold Standard-211	folk Garage, autog,lbl.	m	20
63342	Illinois Tollway,the	Another Summer To Remember	Spectra Sound-101	chicago soft pop	m	40
63341	Implicits, the	Give Me Justice/ she's alright	Atoll-100	great Ca. Garage mover !	m	100
63343	Intruders, the	That's the Way/ I'll go on	Marlo-1545	super MI. Moody Garage 2	m	250
63367	Intruders, the w/ps	Total Raunch/ ruins	Cinema-6901	sm tear@top,otherwise nic	vg+/vg	1,000
63344	Invaders,the	You Can't Sit Down/for your pre	Delta-2134	NM garage rocker	m	40
63347	Jackie & Giants	Turn,Turn,Turn/ may the bird..	Hit-230/ 6786	crude Byrds cover	vg	5
63346	Jades, the	I'm All Right / till I die	Ector-101	hot texas Garage	m	150
63349	Jalopy Five/chellows	All You Need Is Love/a girl like y	Hit-301	crude Beatles cover	vg	7
63348	Jalopy Five/jason allan	Day Tripper / shes just my style	Hit-234 / 6795	crude beatles cover	vg	7
63345	Jarrett,Mike & gh	Devil's Hand/ chute #2	Tower-179	folk garage	vg+ plm	15
63350	Jefferson Airplane	Come Up the Years/blues from	RCA-8848	original, black label	m	10
63351	Jefferson Airplane	Greasy Heart/ share alittle joke	RCA-9496	original, black lbl..light.pap	m	10
63352	Jerry & Playmates	Want-A-Love You/shes the kind	Alvera-677	killer Okla.Garage plays gr	vg pl++	150
63353	Joint Effort, The	The Third Eye/the children	JE- 1	Dover sound garage !	vg+ plm	150
63354	King, Steve	Listen Buddy/ mud in your eye	Sonovox- 5957	super 1966 garage, 2-side	vg pl++	150
63359	Kinks, the	20th Century Man/ skin and bon	RCA-0620 Dj	Yellow Dj label	m	20
63355	Kinks, the	Lola/ mindless child of motherh	Reprise-930 wlp	white label promo, in co.sl	m	40
63357	Kinks, the	Mirror Of Love/ he's evil	RCA-10019 Dj	Promo date.ol	m	20
63356	Kinks, the	Mr.Pleasant / harry rag	Reprise-0587	red and brown lbl original	vg+ plm	15
63358	Kinks, the	One Of the Survivors/scrapheap	RCA-0940	Non LP cut	vg++	50
63360	L.A. Teens, the	All I Really Want To Do/Saturda	Decca-31813 dj xol	great 2-sided garage/folk	m	25
63361	Law Firm, the	Girl From Liverpool/ love is bad	Imperial-66117 wlp	in imperial com.sleeve	m	15
63362	Layne, Jackie/pathfind	Give a Little,take a little/love's tr	Jerry Int.-6501	cool Moody, garage	vg plm	50
63365	Live Five, the	Yes,You're Mine/ shake a tail fe	Panorama-31	good PNW Garage	vg	10
63363	Liverpool Set, the	Walking The Dog/oh gee girl	Columbia-43512 wlp	in columbia com.slv.	vg+	20
63364	Lloyd, Adrian/sunsets	Justine/ she treats me better..	Sunset-603 xol	garage rocker, hot !	vg+ plm	150
63366	Luv'd Ones, the	I'm Leaving You / walkin the do	Dunwich-121	super Chicago Girl group	vg pls+	150

Artists (50s, Pre-Beatles)

ID	Artist	title	label	description	cond	M/bid
63396	Alexander, Arthur	Dream Girl/I wonder where you	Dot-16454	in Dot company slv.	m	20
63398	Alexander, Arthur	Where Have You Been/ soldier	Dot-16357	great R&B in Dot comslv	m	40
63397	Alexander, Arthur	You Better Move On/ a shot of r	Dot-16309	in Dot company sleeve	m	25
63399	Allen, Milton	Just Look,Don't Touch,She's Mi	RCA-6994	Teen Rocker, Elvis Style !	vg+	8
63400	Andrews, Lee /hearts	Maybe You'll Be There/all I ask f	United Artists-151	red & black original	m	10
63401	Andrews,Lee	Just Suppose/ boom	United Artists-162 dj	white label promo	m	25
63402	Andrews,Lee/hearts	My Lonely Room/ together agai	Gowen-1403 wlp	white label promo	vg+	10
63403	Barries, the	Tonight-Tonight/ mary-ann	Ember-1101	play m-black lbl.red flames	vg++	60
63404	Beam,Tommy-Jim	Bayou/ my little jewel	100 Proof-101	2-sider Rocker !Plays nice	vg pls+	100
63405	Beard, Dean	Egad, Charlie Brown/keeper of t	Challenge-59033	red label stk.ol Rocker	vg+	15
63407	Bel-Aires,the	Pony Rock/ palmeras	Nu Sound-2022	Group Rocker	m	40
63409	Bell Notes, the	I've Had It / be mine	Time-1004 stk.ol	Blue Label	m	20
63406	Bell, Eddy/bel-aires	Knock,Knock,Knock/ wear my..	Mercury-71763	super Rocker ! In com.slv.	vg++	100
63408	Bennett,Joe/sparkelto	Black Slacks/ boppin rock boogi	ABC-Paramount-9837	in abc-par com.slv.	m	8
63411	Big Bob	Your Line Was Busy/ what am I	Jaro-77003 wlp	Hot Rocker Promo.	m	75
63410	Bingham, Rex	Party Life/ blind blind heart	Toppa-1028	Ca. C&W	m	8
63412	Blackwell, Otis	Don't Run Away / handle with c	Date-1006	in.date com.slv.mild lblring	m	25
63413	Bob and Lucille	Eeny-Meeny-Miney-Moe/demon	Ditto-121	Rockabilly scuffy disc,plays	vg plsm	150
63415	Bond, Eddie	Boppin Bonnie/ baby,baby,baby	Mercury-70941	hot Rockabilly..in com.slv.	vg++	100
63414	Bond, Eddie	Rockin' Daddy / I've got a wom	Mercury-70826	Red Wax, old repro.	m	20
63416	Bragg, Doug /drifters	If I Find My Dream Girl/ daydre	D- 1018	Texas Rockabilly thick pres	vg++	100

Artists (50s, Pre-Beatles)

ID	Artist	title	label	description	cond	M/bid
63417	Brenston,Jackie	Gonna Wait For My Chance/ wh	Federal-12283	w/Ike Turner, hot R&B !	vg+	40
63418	Brooks, Donnie	Sway and Move With the Beat/	Era-3007	cool, moody rocker!	vg	15
63419	Burnette, Johnny trio	Eager Beaver Baby/ touch me	Coral-61829	plays M- Nicelin coral slv.	vg+ plm	150
63420	Burnette, Johnny trio	Lonesome Train/I just found ou	Coral-61758	lite paper marks only Nice,	m	200
63422	Burnette, Johnny trio	Tear It Up/ you're undecided	Coral-61651	plays M- Nice, incoral.slv.	vg++	175
63423	Burnette, Johnny trio	Tear It Up/ you're undecided	Coral-61651 ri	Red Vinyl 70s repro.	m	20
63421	Burnette, Johnny trio	The Train Kept A Rollin'/ honey	Coral-61719	nice, in coral com.slv.	vg++	175
63424	Carpenter, Everett	Let Your Hair Down Baby/ run r	Square Deal-501	super Rocker, 2-sider	vg+ plm	200
63441	Chchran, Wayne	The Coo/ my little girl	Scottie-1303	lite paper marks,nap	vg+	10
63425	Cicero, Jimmy	I Got My Eyes On You Baby/she	Legend-6102	rare Bay Area Rocker	vg++	75
63426	Clanton, Jimmy	Another Sleepless Night/ Im go	Ace- 585	white lbl,blue prt.in comslv	m	8
63427	Clark, Sanford	Love Charms/ lou be doo	Dot-15585	with Al Casey on Guitar	m	40
63428	Clayton, Von	Bandstand/ got those pains	Sure Play-1003	R&B Rocker,hot guitar	vg pl++	40
63429	Clifton, Paul	Are You Alright/ aint I cried eno	Flash-127	hot blues rocker,paper.ma	m	25
63432	Cocharan, Eddie	Somethin' Else/ boll weevil song	Liberty-55203	green label lite.marks,nap	vg+	15
63436	Cochran Bros.	Tired and Sleepy/ fools paradise	Ekko-3001	"Tired" plays+ bside noisy	vg	100
63431	Cochran, Eddie	Hallelujah,I Love Her So/ little a	Liberty-55217 xol	green label ,lite.marks,nap	vg+	15
63433	Cochran, Eddie	Jeannie Jeannie Jeannie/ pocket	Liberty-55123	green label, in liberty slv.	vg+	20
63434	Cochran, Eddie	Pretty Girl/ teresa	Liberty-55138 wlp	WLP xol,stk.ol	vg pls+	50
63437	Cochran, Eddie	Skinny Jim/ half loved	Crest-1026	Rare Original	vg	200
63435	Cochran, Eddie	Teenage Heaven/ I remember	Liberty-55177	green label	vg pls+	15
63438	Cochran, Jack	Hip Shakin' Mama/ riverside jum	Sims-107 ri	exact repro	m	10
63439	Cochran, Jackie Lee	I Wanna See You/ georgia lee b	Jaguar-3031 ri	blue wax repro..	m	15
63430	Cochran, Jackie Lee	Ruby Pearl/ mama don't you	Decca-30206	Rockabilly! In.decca.slv.	vg+ plm	75
63440	Cockran, Jackie Lee	I Wanna See You/ georgia lee b	Jaguar-3031 wlp	Hot Rockabilly, original	m	100
63442	Cooley, Eddie/dimples	Driftwood/ a spark met a flame	Royal Roost-626	Doowop	m	30
63443	Counts,t.burk &	Stormy Weather/ true love gone	Nat-101	Nice Group	m	75
63444	Craddock, Crash	Letters Of Love/ all I want is yo	Columbia-41619(canad	red and silver print	m	10
63445	Curtis, Mac	Don't You Love Me/ that aint no	King-4995 repro	nice green wax w/blue swi	m	40
63446	Curtis, Mac	Grandaddy's Rockin/ half hearte	King-4949 ri	Orange vinyl repro.	m	15
63448	Davis, Bo	Let's Coast Awhile/ drownin all	Crest-1027	Rocker Eddie Cochran,gtr.	vg+	150
63449	Davis, Ken	Shook Shake /echo rock	Badger-250	Rare original faint#ol	vg+ plm	200
63450	Dee, Errol	This Is the End /let me give you	Valiant-10001	ballad w/group new.orlean	m	8
63451	Del Mars, the	Snacky Poo pt 1/ pt 2	Mercury-72244 dh	hot rocker! In mer.slv.	vg pl++	15
63453	Denton, Bob	Always Late/ on my mind again	Dot-15573	Teen in dot.com.slv.	m	10
63454	Denton, Bob	Love Is Made Of This/ time will	Dot-15716	in Dot.company slv.	m	15
63452	Denton, Bob	Love Me, So I Know/Im sending	Dot-15622	great Teen ballad, indot.sl	m	12
63455	Diablos,the	Adios My Desert Love/I want an	Fortune-509	purple lbl, stamped deadw	m	50
63456	Diddley, Bo	Husband-In-Law/ same	Chess-2134 wlp	wlp mono/stereo	m	15
63457	Diddley, Bo	We're Gonna Get Married/ do th	Checker-1142 dh	in chess com.slv.	m	15
63458	Donald & Delighters	Elephant Walk/wang dang dula	Cortland-109	with Group mild lbl.wear	m	15
63459	Donley, Jimmy	My Baby's Gone/ our love	Decca-31116 Dj	Pop Rocker	m	8
63460	Dorsey, Lee	Ya Ya / give me you	Fury-1053 #ol		m	10
63461	Dovells, The	There's A Girl/ love is everywhe	MGM-13628 Dj	Dj in MGM com.slv.	m	15
63462	Duncan, Don	Somethin Special/ may my drea	Venture-111 xol	Rocker hot gtr.break	vg++	60
63464	Duprees	So Little Time/ it isn't fair	Coed-595 wlp	xol,date.ol Popcorn snd.	vg+	25
63466	Dynamics, the	Seems Like Only Yesterday/ ho	Decca- 31046 Dj	in Decca com.slv.	m	20
63465	Dynamics, the	The Girl By the Gate/ at the end	Decca-31129 Dj xol	Vocal Group, in com.slv. D	m	40
63467	Edwards, Sonny	This Time Im Gonna Cry/toy bal	Cevetone-508	great 2-sider voc.group	vg pls+	25
63468	Embers, the	Sound Of Love/ paradise hill	Herald-410	Popcorn crack @ deadwa	vg	40
63469	Escorts, the	Leaky Heart & his Go-Kart / I wi	Sacarlet-4005	racing theme	vg++	15
63472	Fabulons, the	Smoke From Your Cigarette/ ol	Ember-1069 wlp	vocgrp ballad,R&B rocker	vg++	15
63471	Falcons, the	Fine Fine Girl/ oh baby	Atlantic-2207	red and black lbl.	vg	15
63470	Falcons, the	Wonderful Love/ I + love + you	United Artists-255 Dj	WL promo in com.slv.	m	20
63473	Feathers, Charlie	Tongue-Tied Jill/ get with it	Meteor-5032 black lbl	scuffy disc,plays nice	vg pl++	200
63476	Feathers, Charlie	When You Come Around/too m	King-5043 wlp	nice Bio Dj lbl in King slv.	vg pls+	100
63474	Felts, Narvel	Cutie Baby/ three thousand mile	Pink-701	Rocker	vg+	15
63475	Fern, Mike	A Bomb Bop / break lake	Demo-4	Rocker, great lyrics plays	vg pl++	20
63477	Flowers, Phil	No Kissin At The Hop/ walking a	Wing-2100 dh	Rocker, in Wing.com.slv	vg pl+	15
63478	Ford, Frankie	Cheatin Woman/ last one to cry	Ace-549	white label, blue print	m	8
63479	Gaylarks	Romantic Memories/ lil deam qir	Music City-793 ri	3 Colorwax-blue,red,yellow	m	50
63480	Glenn, Lloyd	Cuba Doll / angora	Swing Time-296		m	30
63482	Gordon, Phil	Drunk/ I'll be true	Hub-108	small.tol Great R&B !	vg	10
63481	Gowans, Sammy	Rockin By Myself / kissin at the	United Artists-114 dj #	wlp Rocker JL.Lewis style!	vg+	75
63486	Grand, K.C./shades	Lookie-Lookie-Lookie/that's the	Mati-0003	texas Rocker	m	150
63483	Greco, Johnny	Rocket Ride / why don't v love	Pageant-602 xol	group rocker, great !	m	50
63485	Green, Vernon/med.	59 Volvo / magic mountain	Dooto-446	yellow lbl.no auth.1st.pres	m	40
63484	Griffin, Buck	Studderin Papa/ watchin the 7:	MGM-12284 Dj date.	charlie feathers style Rock	vg+ plm	125
63487	Guitar Gable	Guitar Rhumba/ irene	Excello-2094 Dj	blue & white Dj label	m	50

Surf & Instrumentals

ID	Artist	title	label	description	cond	M/bid
63368	Alan, Terry	Stompin Time / summertime	Hart Van-129	Rocking Surf Instrumental	m-	250
63369	Baymen	Bonzai / daybreak	Merri-6000	super Surf inst. Paper.mar	vg+	125
63371	Beach Boys	Little Bird / friends	Capitol-2160	yellow & red swirl lbl.	m-	15
63370	Beach Boys	Wouldn't It Be Nice/ god only k	Capitol-5706	yellow/red swirl lbl	m-	15
63372	Benny & hities	Last Night '65 / hold it	Zay-Dee-203	rocking instro. Hot.	vg	100
63373	Chalets, the (acetate)	Outcast/ blank	No Label Name	raw, rocking instro.1960	vg	400
63374	Cramps, the w/ps	I'm Cramped/ hurricane fighter	Famous Lux-102	crude instrumental	vg+/vg+	25
63375	Danny & flirtations	Too Much/for the young	Pannell-15599 wol	super St.Louis rocking inst	vg- pls+	40
63447	Danny & Gwen	Deep Dreams/ submarine race	Liberty-55490 Dj	Moody Surf Instrumental	m-	15
63378	Dekker, Jaap Boogie S	Honky Tonk Train Blues/ same	EMI-4016 dj	rockin' instro,hot gtr.break	m-	15
63376	Dell, Jimmy	Sweet Potatoes / skippin	Philips-40080 dj	R&B Mod, instrumental	m-	20
63377	Del-Tinos w/ps	Ramrod / go go go	Norton-074	rocking instro and vocal	m-/m-	8
63379	Distorters, the	Distortion/ distortion pt.2	Clark-364 stk.stain	rare, cool LA surf instr.	vg- pl+	250
63380	Dough Boys, the	Cooy Cat/ priscilla's walk	Sue-780 Dj xol	R&B instro.paper.scuffs,na	vg+	20
63381	Eddy, Duane	Jerky Jalopy/ guitar child	RCA-8335 stk.ol	paper scuffs,nap in rca.slv	m-	8
63382	Elledge, Jimmy	Swanee River Rocket/send me a	RCA-7910	rocking boogie instrument	m-	8
63383	Fouresters, the	The Gronk / midnight hour	ROIX-1002	60s inst, fuzz gtr.slt.wp.na	vg plsm-	75
63384	Galaxies, the	Watch Your Step/ that makes it	Jay-Dee-3148	super rocking instro !	vg pls+	50
63385	Grunion Hunters	Swimmin Surfer Biter/ same voc	Highland-1035	rocking instro. Plays +	vg pls+	40
63386	Hall Brothers, the	My White Convertible/ now you	Arc-4444	car theme, rocker	vg++	40
63387	Hi-Lites, the	Scatter / the breeze and I	The Hi-lites-2267	hot rocking instro/ moody	vg pls+	150
63388	Howell,Peter w/ps	Doctor Who	BBC- 451	synth instrumental	vg+/m-	10
63389	Jay,Peter&Jaywalkers	Redskins/ can-can '62	Decca-11531 (uk)	rocking instrumental	vg	15
63390	Jets, the	Mod Mod Country/ bad boy	Arge-2008	trippy Joe Meek style,instr	vg pls+	25
63391	Jones, J.J.	Darkness/ oh my love	Ebb-130 wlp xol	cool R&B/ popcorn. Inst.	vg+	20
63392	Keno, Jimmy	Surfin In the Orient/ this actuall	Pacific-713	super Ca. surf instro.	vg	150
63393	Lanham, Roy	Klondike/ altitude	Radio-104 xol	rocking Ca. Instro.	m-	40
63395	Little Willie John	Katanga/ the masquerade is ove	King-5602	rocking R&B instrumental	m-	15
63394	Live Five, the	U.F.O. / you know	Perfection Sound-579	rocking inst..tiny.crack,nap	vg+	50

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KID STARKEY

SON OF RINGO STARR AND DRUMMER FOR THE WHO, **ZAK STARKEY** LAUNCHES HIS OWN RECORD LABEL CALLED TROJAN JAMAICA.

BY KEN SHARP

ETHAN MILLER / STAFF/ GETTY IMAGES

Touring drummer Zak Starkey performs with singer Roger Daltrey and guitarist Pete Townshend of The Who as they perform on the first night of the band's residency at The Colosseum at Caesars Palace on July 29, 2017 in Las Vegas, Nevada.

Powerhouse drummer Zak Starkey has sat behind the kit with The Who for many years, his exciting percussive style uncannily summoning up the spirit of the band's legendary drummer Keith Moon. Having recently wrapped the first leg of a North American jaunt, the band will be back in the States in the fall continuing their new tour featuring The Who augmented by an orchestra. Away from his work in The Who, occupying his time, Zak, a devoted reggae fan since he was a child, has launched a new label, Trojan Jamaica with partner Sharna "Sshh" Liguz. Calling from Jamaica, the spiritual home of reggae music, we had a candid chat with Zak who spoke effusively about

his love of reggae, his new label venture plus his memories hanging out with Keith Moon and news about The Who's forthcoming new studio album.

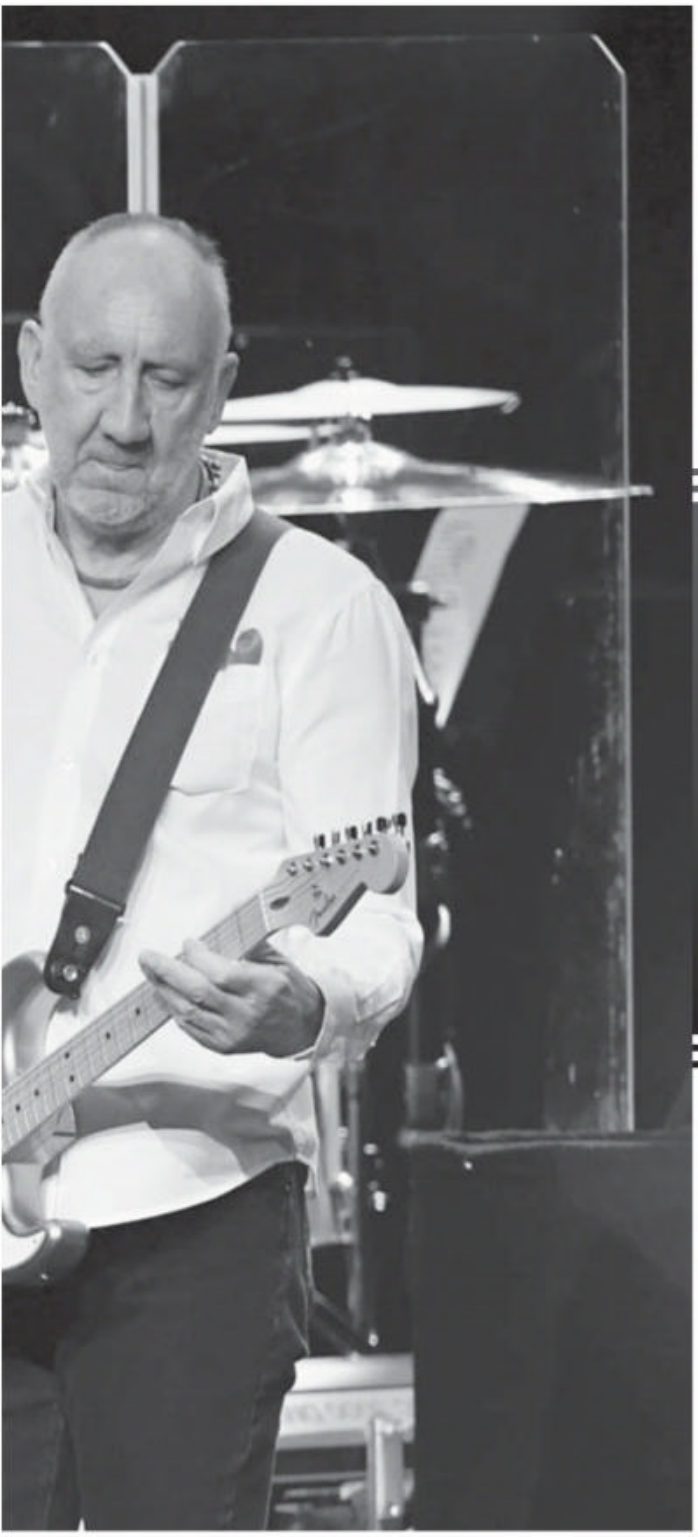
GOLDMINE: *What was your first exposure to reggae music?*
ZAK STARKEY: I first got into reggae music through my mother who had a copy of *Funky Kingston* and then I got into punk and "White Man (In Hammersmith Palais)" name checks a bunch of artists like Dillinger and I started checking them out. Then when I was about 12 my dad gave me a copy of *Man in the Hills*. He's a big Burning Spear fan so basically my first exposure to reggae came through my parents and The Clash, which is a bit weird. (laughs)

Punk rock bands like The Clash with songs like "(White Man) In Hammersmith Palais," "Police and Thieves," "Rudy Can't Fail" and "The Guns Of Brixton" were delivering their own take on reggae to a new audience. That's right. For me, *Black Market Clash*, that 10-inch vinyl, by The Clash is the best example of punk embracing reggae music and turning it on to a new audience. If you check it out, reggae is pretty punk. If you know what I mean? The attitude is really similar.

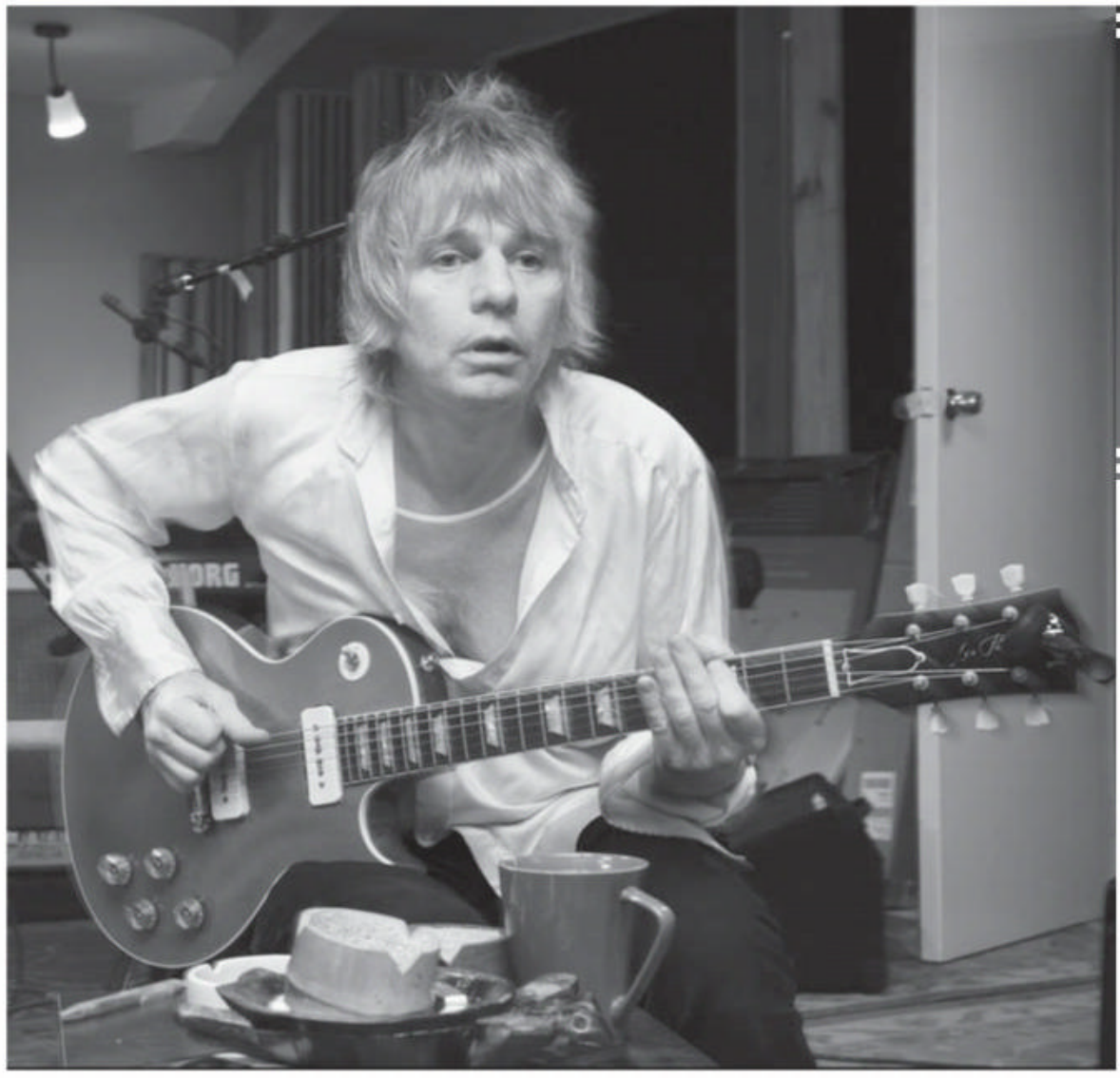
GM: *What is it about reggae music that connects with you so deeply in 2019?*
ZS: Attitude. Reggae is a devotional form of music and I really get that. In fact, before we started the first record I was trying to get some other guitar players to take the heat off of me. The only other person who I thought would get it was John McLaughlin because he plays music devotionally. But he didn't get back to me so I had to do it.

GM: *Describe how your passion for reggae music transformed into wanting to take the leap and start your own label Trojan Jamaica with your partner Sharna Liguz.*
ZS: Well, because we recorded so much music that the only way to stay in control of it and make sure everything was done right—and that everyone gets a fair share—was to actually have a label and make the deals ourselves so everyone gets taken care of. BMG saw the future in that and we got distribution. Our first record is a compilation called *Red Gold Green & Blue* and it comes out in July. The album features reggae artists like Robbie Shakespeare, Toots and The Maytals, Mykal Rose, Kiddus I, Andrew Tosh and Freddie McGregor covering blues songs. The album is a reggae/blues hybrid. "Sshh," which is Sharna, and I wanted to take American blues lyrics to Jamaica and take the blues and make it red gold and green and that was kind of what we did.

GM: *There's a deep connection between blues and reggae.*
ZS: Yeah, there absolutely is. It's the music of sufferers. Reggae came much later because that kind of oppressive treatment was coming to the Rastaman. The Rastaman were persecuted. They were rounded up and culled, that was still going on in the '50s and '60s. They were wanted dead or alive, which leads us nicely to Peter Tosh's *Wanted Dread & Alive*. The whole way this happened was we really got into the first mantra and Peter Tosh manifesto. He was probably the bravest dude going at the time, with what he was saying and his absolute refusal to back down. So me and "Sshh," we covered his version of "Get Up Stand Up." We cut that with Eddie Vedder and also the Soul Syndicate who are probably the most recorded band in Jamaica up until Sly & Robbie. You had all these different bands like The Aggrovators and The Upsetters, they're not actually a set unit but are names given to the guys by the producer so that he owns it.



"In 2000, when John (Entwistle) was alive, (The Who) asked me to come up with a set of obscure songs for us to play on tour. So I came up with six or eight songs and we rehearsed them all and then we went out on tour and didn't play any of them."



"I first got into reggae music through my mother who had a copy of *Funky Kingston*."

So they can be any group of musicians but they're mainly Tony Chin**,** Chinner Smith, (George) "Fully" (Fullwood) and (Carlton) "Santa" Davis. We cut "Get Up Stand Up" with "Santa" and "Fully," the rhythm section who also played with Peter Tosh's band, Word, Sound and Power after Sly & Robbie quit. "Santa," the drummer, still plays with Ziggy Marley. He's like the Jamaican Keith Moon. He's out touring with Ziggy if you catch him and he's really quite a remarkable drummer. A powerhouse of a groove. So we cut that track with those guys and made a video, which was seen by Kingsley Cooper who is the curator of the Peter Tosh museum. We got invited to play and after we got over our shattering nerves because we were in a room with all of our musical heroes, we did the show and got invited to come back and do it again the next year and then we stayed. So we cut this record *Red Gold Green & Blue* and we went to launch "Sshh" in Australia. Funnily enough, while we were there, Sly & Robbie were in town so we cut some more tunes with them. (laughs) Then we came back from Australia and came to Jamaica and cut a record, U-Roy's *Greatest Hits* with Ziggy Marley, Shaggy, Richie Spice**,** Tarrus Riley, "Santa." God, the list goes on and on. It's a really fabulous record. And then we cut an original record with Jesse Royal and cut an original record with Big Youth, *and* then we cut the second volume of the blues reggae record even though the first one isn't even out yet.

GM: *Sounds like you've been very productive.*
ZS: Jamaica is the most productive musical country I've ever been to. It's second to none, in fact. The other great thing about it is everyone's really f**king happy. There's no pressure. It flows.

GM: *As a drummer, speak about the rhythmic interplay that's part of the fabric of reggae music.*
ZS: The interplay is that everything is a slam.

GM: *Are you a drummer?*
ZS: No, I'm a guitar player. Well, if you look on a screen at ProTools and you know when everything is bang on the grid? It doesn't look like that. (laughs) If you look at it you go, "That's not gonna sound good" but if you listen to it, it really works. It's a great lesson working with your ears, not your eyes. Over here in Jamaica everyone knows me as a guitar player, not a drummer. It's great actually because I started as a guitar player and I would like to end as one. I saw Marc Bolan play when I was seven and I got a guitar the following week. Then I played guitar for a couple of years. In my house my dad had a studio so I used to sneak up there and play guitar; there were a couple of Fenders, a Fender Mustang and Fender Jazzman that I used to play in secret. Also, he had a really beautiful Les Paul which my dad was given by Marc Bolan, and with me being inspired to play by Marc Bolan, that was the Holy Grail. But then in three years I heard The Who. I heard their album *Meaty Beaty Big and Bouncy* and I made a connection that this guy Keith Moon, who was always in our house hanging out with us when we were kids, was the guy in this band. I put the record on and I f**kin' never heard anything like it. It was so exciting that I switched to drums that day.

GM: *Having been a diehard fan of The Who for many years I've seen the band perform with Kenney Jones, Simon Phillips and you. Given that Keith Moon is my favorite drummer of all time, you are the perfect drummer for The Who because you are able to summon the spirit of Keith Moon but put your own stamp on it, too.*
ZS: Now that's really nice of you to say. See, the thing about The Who is I first

heard them in 1975 and decided to play the drums and a couple of months after that I actually got to see them with Keith Moon, which is really what inspired me. I saw their 1975 Christmas show at Hammersmith Odeon. Then I just literally learned how to play the drums by playing along to Who records. Then a year or so later the Sex Pistols and later The Clash arrived and that changed everything. Without Paul Cook, the drummer for the Sex Pistols, I wouldn't know how to hold a groove. I used to play along to their record incessantly. The drummers in those bands were massive influences on me but I have to say the guitar players in those bands are even more of an influence on me, Mick and Steve Jones.

GM: *You were fortunate enough to have not only spent time with Keith Moon, who was best friends with your father, but he also gave you some pointers on the drums. Do you recall specifically the guidance he provided?*
ZS: We only used to ever ask about it. We never really sat around a drum kit. We used to talk about girls, surfing and drums. Me and my little brother Jason would go and spend weekend with Keith at his house, which sounds really irresponsible and it was but it was great fun. Keith loved drummers like Sandy Nelson and Gene Krupa. We'd talk about that kind of stuff and surfing. He didn't really surf. I think he did it once and nearly drowned; he was living in Malibu at that point. I just have great memories of Keith. He was so encouraging. My dad was a little bit afraid I was gonna be a drummer.

GM: *Do you think Keith knew how good he was?*
ZS: No. I think he was just as insecure as the rest of us sitting in the back. He's quoted as saying "I'm the best Keith Moon type drummer in The Who." (laughs) That's kind of how it works, isn't it? You're only as good as what's getting fed to you musically. I mean, I'm a good drummer, man, but when I'm playing in The Who, Pete brings things out of me that no one else can do. I really love The Who and I really love the music and if I didn't it wouldn't sound like that.

GM: *Speaking of your work as a drummer, you're currently out on tour with The Who and working alongside an orchestra each night. In many ways. Keith Moon approached his drums as an orchestral player, coloring the music. I understand you're using an electronic drum kit. How does your approach as a drummer differ when working with an orchestra?*
ZS: Like you said, he did play in an orchestral manner. He would do things where he wouldn't end on a cymbal like everyone else does or he would hit two cymbals and a kick drum where a snare drum would be. Things like that. It was like an explosion rather than just a snare beat. But I'll be honest, when I play with The Who I play to Pete. Me and Pete have had to adapt slightly to the orchestra. Pete is the conductor. I might be a conductor standing next to him but the real conductor is that guy, Pete. Even though we've both had to adapt a bit by looking at our conductor and helping the orchestra out, in some ways it's been great but we've had to be a bit more disciplined than we're used to. We've just got to remember some things that we usually don't care about. Pete Townshend never plays anything the same way twice and if I do I'm sure he knows. He's that sharp. Every move he makes is a cue.

GM: *Recently, Pete Townshend posted a video diary of the making of The Who's album and you were regularly featured. What can you tell us about the album?*
ZS: That was one of the greatest weeks I ever had in the studio. It was a joy to work with Pete and Dave Sardy, the producer. I couldn't get there early enough and I couldn't stay late enough. (laughs) The songs are so great and they're so direct. The lyrics are sometimes pretty heavy but very memorable. The way that it was recorded is a bit like the way that *Who's Next* and *Quadrophenia* were recorded. Pete would bring in demos and then we would add to them. After we would add to them we might subtract some stuff. It was that kind of an approach and in that way it does sound a bit more like you want it to sound and I want it to sound. I don't know if Pete wants it to sound like that but we sure do. The album doesn't sound like any previous Who albums, it has the vibe of a 2019 Who album. But it doesn't sound old, it sounds brand new and super fresh. But, you know, rock and roll intrinsically hasn't changed very much. It sounds great and it vibes you up. They gave me a lot of freedom in the studio. Dave Sardy really let me off the reins as a producer. I think he took the pressure off of Pete a little bit because I think the last time we were in the studio, Pete was the producer. I made two records with Dave Sardy with Oasis and up until then they hadn't worked with a producer. Dave came in and took the pressure off. That's what a good producer does.

GM: *Have you heard some of the finished songs with Roger Daltrey's vocals?*
ZS: I have actually and it's quite incredible the way Roger is singing. He's just opened it up massively.

GM: *If you could convince Pete and Roger to do a Who song that you've never played with them before, which song would you like to perform?*
ZS: Yeah, "Baby Don't You Do It," I f**king love The Who's version of that. In 2000 when John (Entwistle) was alive they asked me to come up with a set of obscure songs for us to play on tour. So I came up with six or eight songs and we rehearsed them all and then we went out on tour and didn't play any of them. (laughs) It's been a long time, it was 19 years ago and I'm trying to remember some of the songs. One of them was "A Legal Matter." "Melancholia" was one of them. Some of my favorite Who tunes are the crazy ones like "Now I'm A Farmer." That's really about the drumming and the slightly comedic lyrics. We could do "Waspman." (laughs) But when you're talking about obscure songs, a couple of years ago I did a show with Mick Jones of The Clash. We put a band together for a one-off show for Elton John's AIDS charity. Mick and I had been hanging out and had become really good friends. He wanted to play "Happy Jack," which is his favorite Who song, and have Roger Daltrey sing it. So I called Roger and guess what Roger's least favorite Who song is? "Happy Jack." (laughs) But he did it anyway. He sang it and it sounded great. He also sang "London Calling."

HOORAY FOR TOMMY ROE

A YEAR AFTER MAJOR SURGERY, THE SINGER LOOKS BACK AND SHARES PLANS FOR THE FUTURE

BY CHRIS M. JUNIOR

Retirement hasn't been able to stick with Tommy Roe, who by his own count has stepped away from the concert spotlight at least five times. What makes the pending return from his February 2018 retirement different from the others is that this time he's coming back from the quadruple bypass surgery he underwent in July 2018.

"I was in Atlanta, and I got off the airplane, and I couldn't walk to baggage claim without sitting down," the singer-guitarist recalls. "I was so out of breath, and I had this terrible pain in my chest."

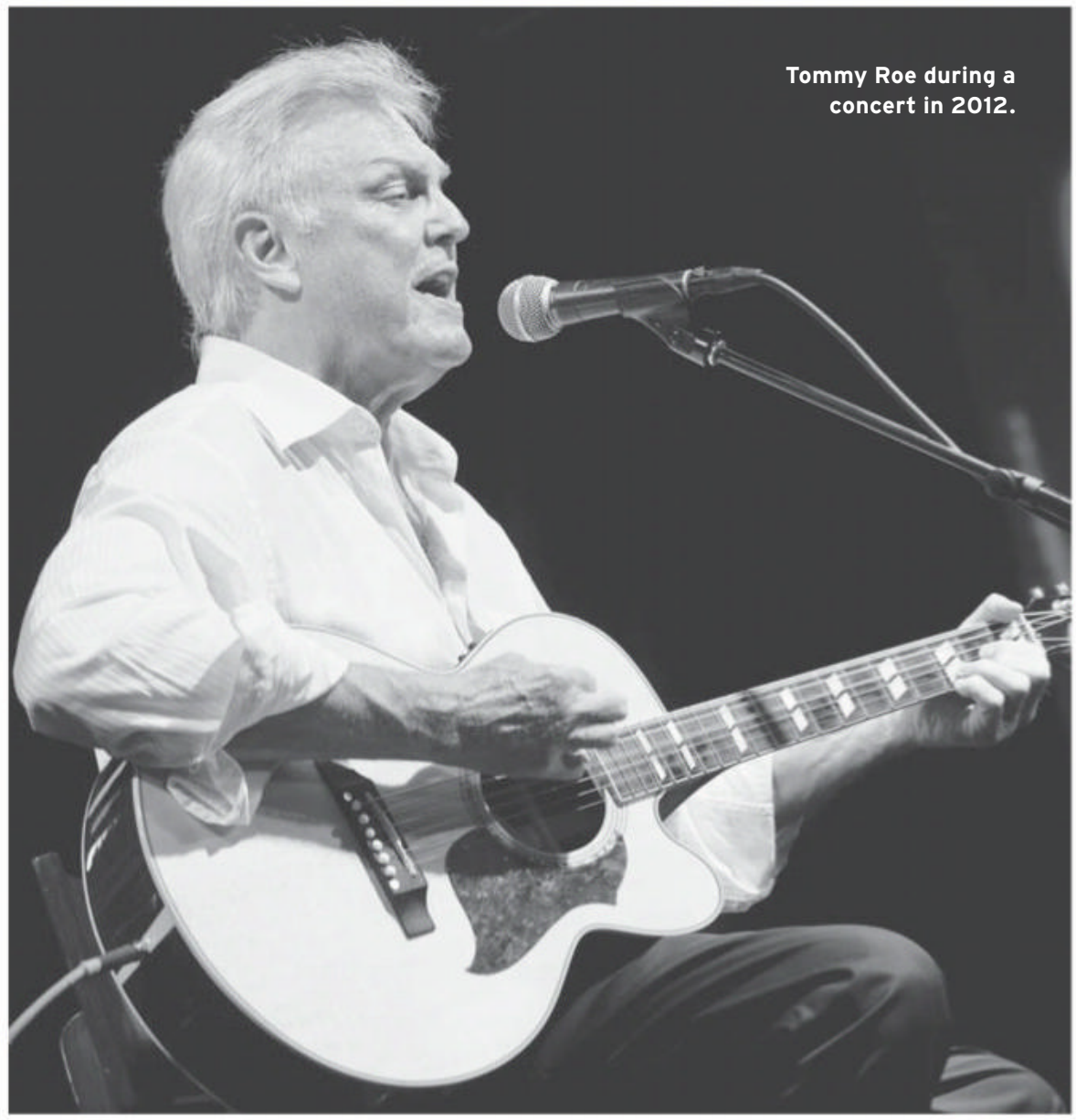
Roe visited his cardiologist and had an angiogram. Although he was given anesthesia, Roe says he wasn't "completely out" and could "watch the thing happen on video."

"And all of a sudden I see this black spot, and I say, 'What is that black spot?'" Roe adds. "And my cardiologist said, 'That's your problem: 90 percent blockage of the main artery.' I said, 'Maybe we can do a stent.' She said, 'We can't do a stent because it's right before the two veins fork off.' So she put me right in the hospital, and three days later, I had quadruple bypass surgery."

More than a year later, Roe says he feels better than he did before the surgery, and since the operation, he's exercised regularly and altered his diet.

"I eat more fish (now) than I ever have in my life," he says with a laugh.

In good health and good spirits this summer, Roe checked in from California to revisit some career highlights and turning points, as well as to confirm he's well on his way to ending his most recent retirement.



Tommy Roe during a concert in 2012.

ALL IMAGES COURTESY OF TOMMY ROE

Buddy and the blues

Growing up in Georgia during the 1950s, Roe gravitated to rock and roll's early hitmakers, but one in particular stood out. He also found inspiration from listening to R&B radio stations late at night on his Silvertone radio.

Tommy Roe: Buddy Holly was a big influence on me. When I started performing, I did all of Holly's songs — all of those original hits. I loved the idea that he was a singer-songwriter as well. He was in the rockabilly vein, and I was a big fan of rockabilly as a teenager.

Believe it or not, I tried to emulate John Lee Hooker, if you can imagine that with my high voice. When I had my high school band, we used to play fraternity parties. Well, they wanted to hear all the R&B stuff: Jimmy Reed, John Lee Hooker. They did (the dance) the Shag to those songs, so I learned them and performed them and tried the best I could to sound as much like them. It was always a work in progress for me.

Tommy Roe (third from right) with Chris Montez (third from left) and The Beatles in 1963.

From "Frieda" to "Sheila" and from Judd to ABC

By his early teens, Roe was coming up with his own songs. Around age 14, he was inspired to write one called "Frieda," which Roe says started as a poem about a girl he used to chase around the playground.

Roe: I carried "Frieda" around in my backpocket for a couple of years until I met this record producer. He wanted to hear my songs, so I sang "Frieda" for him. He said, "Man, I love that song, but I'm not crazy about the title." So we changed it to 'Sheila.'

Backed by his band, The Satins, Roe recorded the song for Judd Records, which released it as a single with the odd spelling "Shelia" in 1960 to marginal success in the southeast, he recalls. Two years later, a reworked version for ABC-Paramount — this time titled "Sheila," with Roe doing Holly's vocal hiccup and featuring "Peggy Sue"-style drums — would hit No. 1 on the Billboard Hot 100, almost by accident.

Roe: I met Felton Jarvis, and he knew that I was doing the Buddy Holly thing in my concerts performing around Atlanta. Felton wanted to record me, but he didn't want to use The Satins. He wanted to take me to Nashville by myself and have musicians there play on the session. It was Felton's idea to put the Buddy Holly drums in there.

There was another artist on the three-hour session (at RCA Studio B). His name was Marvin Benefield; he recorded under the name Vince Everett. Marvin took two hours and 45 minutes to cut his two sides, and I was left with 15 minutes to cut my two sides. We cut "Save Your Kisses" first, which was supposed to be the A-side. We had (about five minutes) left for "Sheila."

I left the studio thinking it was a terrible recording. I didn't like it at all. I was saying to myself, "I'm glad it's the B-side. Nobody will ever hear it." … (The label) promoted "Save Your Kisses" for a while, and it didn't do anything. Buddy Deane, a big DJ in Baltimore at the time, I guess he remembered the original version of "Sheila," so he flipped the record over and played "Sheila." Well, it became an instant hit in Baltimore, and that's how the record broke.

The Beatles, the Army and the Big Idea

In 1963, Roe reached the U.S. pop Top 10 with "Everybody," and that March, he and singer Chris Montez (who had a big hit in 1962 with "Let's Dance") toured England with the on-the-rise Beatles as an opening act. A lot would change for Roe and The Beatles over the next 12 months.

Roe: After opening for The Beatles at their first U.S. concert, in Washington, D.C., on Feb. 11, 1964, I joined the Army Reserves. While I was in the service, the British Invasion happened, and I was panicking. I was thinking, "What the hell am I going to do when I get out of here to compete with these guys? They're making great music, and I've got to do something different." So that's when I came up with the idea I called soft rock. I wrote "Sweet Pea" while I was in the service, and when I got out, I went into the studio and we cut it. That kind of set me on a path for the middle part of the 1960s through the end of the decade. I called it soft rock, but DJs called it bubblegum music. That kind of ticked me off at first because it had a negative tone to it, but one hit after another, I started to embrace it.

Spotlighting the drums

After a 17-month absence from the Billboard Hot 100, Roe returned in June 1966 with "Sweet Pea," which peaked at No. 8. Just like his first hit, "Sweet Pea" was melodic and efficient, clocking in at just a shade more than two minutes. There are moments in both when the

only instrument is the drums, and that characteristic would appear on future hits such as "Hooray for Hazel" (No. 6, 1966).

Roe: Back in those days, the executives at the record companies, if you had a hit, they wanted to follow it up with something that sounded very similar. They were going to milk it as much as they could. So the next few records I recorded all had these drum breaks in them. It's just something that carried through. Every time I would get with a new producer, they'd say, "Well, we've got to have a drum break." It became a signature.

1969: Another No. 1, visiting *Green Acres*

As the 1960s came to a close, Roe had the best chart year of his career, placing four songs on the Hot 100 in 1969. The biggest was "Dizzy," which he co-wrote with singer-guitarist Freddy Weller, who at the time was a member of Paul Revere and the Raiders. Featuring strings by arranger Jimmie Haskell, "Dizzy" entered the Hot 100 in early February and hit No. 1 in mid-March, staying in the top spot for four weeks.

In November 1969, about a week before "Jam Up Jelly Tight" entered the pop chart (reaching No. 8 the following year), Roe made a guest appearance on TV's *Green Acres* as musician Tadpole Talbot, playing a striking Vox guitar in the episode titled "Four of Spades."

Roe: The biggest kick I got out of being offered that gig was getting the opportunity to meet Eva Gabor and Eddie Albert. And Pat Buttram — he was the sidekick in so many Western movies when I was kid. There's always a lot of waiting around as an actor on the set, but when we actually started filming, it went very smoothly. I think we did two or three takes. It was a lot of fun, and I was very happy to meet my favorite folks on TV.

I was a regular on *Where the Action Is*, Dick Clark's show. Vox (was a sponsor), so he got all that equipment for me, the guitars and the amps. When we did the Dick Clark Caravan of Stars, we used Vox equipment. It was cool, but those amps were so huge. They were as big as an armoire. You needed a lot of helping carrying those things around.

Recognition and recent recording

After "Jam Up Jelly Tight," Roe would score six more Hot 100 entries through 1973, the most successful being a cover of "Stagger Lee" that reached No. 25 in 1971. In the ensuing decades, Roe's biggest hits have remained on the radio airwaves and in the public consciousness. The music rights organization BMI in 2014 recognized "Sheila" and "Dizzy" for each achieving 2 million broadcast performances. And this year, 24/7 Wall St. ranked "Dizzy" at No. 91 on its 100 Absolute Best Songs in History list, as determined by sales figures from the Recording Industry Association of America, Billboard Hot 100 chart performance, the number of cover versions and recognition by music fans on Ranker.com.

It hasn't been all nostalgia lately for Roe; very quietly, he released some new music in early 2019. The four-song EP *Tommy Roe Meets Barefoot Jerry* was made with Wayne Moss, who played guitar on the hit version of "Sheila," and recorded at Moss' Cinderella Sound Studio facility in Nashville.

Roe: There's one song on there that Wayne wrote back in the 1980s or 1990s called "Tokin' Ticket." It's about the legalization of marijuana; it falls right into what's going on today. And I took a song Freddy Weller and I wrote called "Birmingham" and changed it to "Cabbagetown," which is a little of section of Atlanta where I lived until I was about six years old.

(Making this EP) was fantastic for me after my surgery because it got me back into my element psychologically. Working with Wayne, he's such a talented guy, and he was excited to be doing it as well.

What lies ahead

Roe says he plans to return to Cinderella Sound Studio to remake some of his signature hits. He's also eyeing a return to the concert stage.

Roe: I'll gradually get back into performing. It'll probably be the end of this year or early next year. Chris Montez and I are working on a project right now; it'll tie in to the relationship we have with The Beatles.

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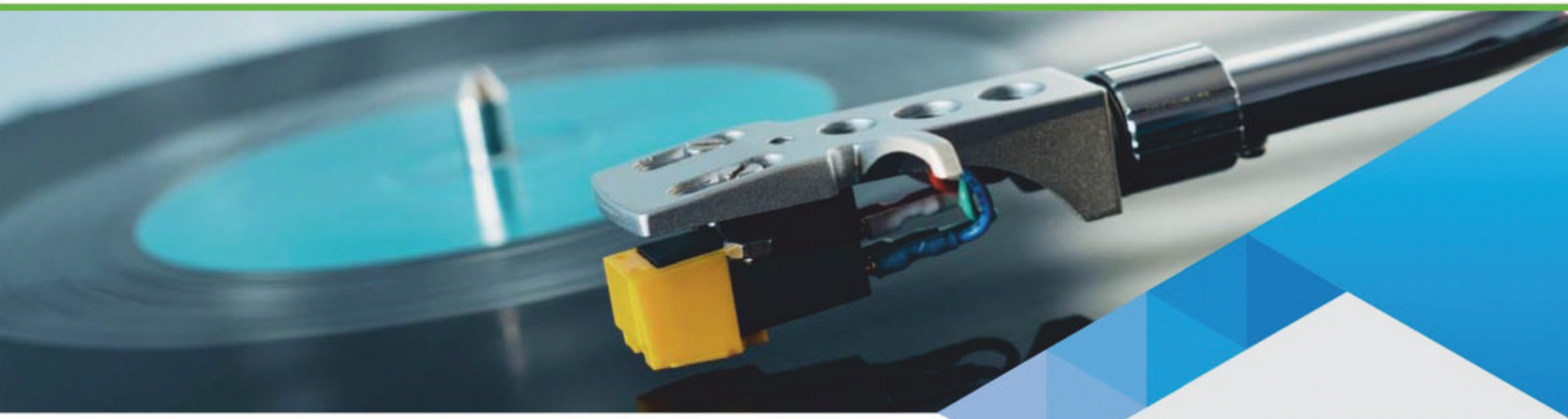

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MOTOWN RECORDS 60 YEARS

The Four Tops stand in front of Motown's original Hitsville U.S.A. headquarters in Detroit, Michigan, and a replica of the headquarters shape the updated box set of *Motown: The Complete No. 1's* (below).

BY HARVEY KUBERNIK

Motown's 60th Anniversary celebration is in full swing, with a host of special commemorative initiatives taking place throughout the year.

Motown/Ume recently released a newly-expanded edition of the collectible *Motown: The Complete No. 1's* box set worldwide. The set features 208 chart-topping Motown hits in one must-have 11-CD compilation. Showcasing the iconic American label's universal cultural significance, *Motown: The Complete No. 1's* includes U.S. and international chart-topping singles. And bonus tracks showcase Motown songs that were hits for other artists.

Universal Music's media announcement summed up the retail product perfectly: "*Motown: The Complete No. 1's* is housed in a lovely replica of Motown's original Hitsville U.S.A. headquarters in Detroit, Michigan (now home to the Motown Museum). The box set also includes an exclusive 100-page book with rare and vintage photos, detailed track annotations and an introduction by Smokey Robinson, who is himself responsible for 20 Motown No. 1's, both with his group The Miracles and as a solo artist."

Motown 60: A GRAMMY® Celebration by The Recording Academy™, presented by AEG Ehrlich Ventures and CBS, was broadcast

ALL MOTOWN PHOTOS COURTESY OF UME

during April 21, on the CBS Television Network.

Hosted by Cedric the Entertainer and Smokey Robinson. Lamont Dozier, Brian & Eddie Holland, Thelma Houston, Diana Ross, NE-YO, John Legend, Pentatonix, Valerie Simpson, Mickey Stevenson, Meghan Trainor, and Stevie Wonder were among the guests appearing.

On April 13, the LBJ Presidential Library in Austin, Texas opened a new exhibition, *Motown: The Sound of Young America*. Curated by the GRAMMY Museum®, the exhibition traces the evolution of the label, focusing on its legendary artists and musical achievements, and explores how the sound of Motown continues to influence some of pop music's most important artists today. This is the first time many of the exhibition's artifacts have been seen in in a museum setting.

Performances of the acclaimed new musical *Ain't Too Proud – The Life and Times of The Temptations* began in February at Broadway's Imperial Theatre. UMe and the show's producers issued the *Ain't Too Proud* Original Broadway Cast Recording this spring.

The Motown Records label in Detroit, Michigan was founded on January 21, 1959 and incorporated as Motown Recording Corporation on April 14, 1960 by Berry Gordy, Jr., who merged his two associated imprints, Tamla (whose initial release was Marv Johnson's "Come To Me" on January 21, 1959) and Motown (debut pressing was The Miracles' "Bad Girl").

MOTOWN SUPERGROUPING: The Temptations pose with The Supremes.

At the end of 1968, and by 1972, having outgrown its Hitsville U.S.A. origins in Detroit, Gordy moved the Motown operation, which became a true entertainment complex and the largest black-owned corporation in the country, to Southern California. Gordy eventually withdrew from the day-to-day operations, and finally, in 1988, he sold his brainchild to a major corporation, MCA. More recently, Motown shifted ownership to the PolyGram group of companies, now called Universal Music. Gordy is still involved with Jobete Music, the publishing company that houses the widely utilized and still influential copyrights. He is also active in the production of a 2019 documentary *Hitsville: The Making of Motown,* which will utilize his personal archive and behind-the-scenes footage from the Motown vaults.

"Life is not nearly as complicated as people make it," Gordy explained in a 1994 interview. "See, it's basic. We got to get back to basic values and basic communication. Two and two is four. And all people want the same things, I constantly say. Each one of us is different though, and I tell artists to bring out their own uniqueness. That's why you'll get a Stevie Wonder, a Marvin Gaye, a Smokey Robinson. You've got to nurture that. That's what we try to do. Nurture their difference.

"And so it wasn't me that was the genius. If I was a genius of anything, it was bringing out the genius of others, because if they reach their potential then I had felt that maybe I could reach mine. So in bringing out the genius in others and finding it, sure, it was hard and tough, but your clues will tell you. And then, stopping them from focusing on other things other than what they're doing. And there are still 99 percent of the people, in my opinion, running around there now with this great talent, great art, great ideas like that, but they will never make it through.

"The idea is that when you make it through the fame, fortune and riches and power, and you are not the same person you are when you started out then you have been a failure. I don't care how much money you got, fame or fortune you got. You got to be the same person that you started out with. And when you are then you can consider yourself a success."

Mary Wilson of The Supremes was asked if she had any observations or theories about the durability of the Motown catalog and performers.

Mary Wilson: "I think all of the things we are recognizing now—the Motown label, the Funk Brothers, musicians, Berry Gordy—here we are, years later and people are still re-recording those songs. Berry Gordy was an innovator, and he knew talent when he saw it. He only accepted the best. He allowed people to create on their own. He allowed the producers to really inspire each other. There's no real answer to your question other than I know when I was recording those songs, it was the people. It was the music... Any bass player out there listened to Motown records to learn how James Jamerson played. Any new female group coming up will definitely try and take something from The Supremes. It was like we were the model for music. The Motown sound was the model. And the music is universal."

SMOKEY ROBINSON & THE MIRACLES

AN INTERVIEW WITH SMOKEY ROBINSON

BY KEN SHARP

Blessed with extraordinary talents as a songwriter, producer and vocalist, Smokey Robinson is unquestionably one of the treasures of modern music. But for many it's all about that gorgeous *voice*, that silky smooth falsetto, a seductive and sensual instrument of almost supernatural power that continues to transfix fans around the globe.

From his seminal work with The Miracles and as a solo artist to his consummate songwriting, Robinson's songs have been recorded by hundreds of notable artists including The Beatles, The Rolling Stones, The Supremes, The Jackson 5 and many others.

Smokey Robinson (far right) with The Miracles.

GOLDMINE: *At what point did you find your voice as a writer?*

SMOKEY ROBINSON: I grew up under the tutelage of Berry Gordy. I met Berry Gordy before we started Motown. Berry Gordy was a songwriter himself. He had written all the hit songs for Jackie Wilson who was my number one singing idol as a kid growing up. When we started Motown, Berry said, "We're not gonna make black music. We're gonna make good music. We're gonna make music with some great beats and some great stories. We're gonna make music for *everybody*." That's what we set out to do. That was our craftsmanship under his tutelage. So when I sit down to write a song, I'm not necessarily trying to write a record. A hit record is a bonus. I want to write a song that would have meant something 50 years before. I want to write a song that will mean something 50 years later. That's what I try to do as a songwriter.

GM: *When did you realize you had a special gift as a vocalist?*

SR: I don't look at myself like that. You know what mean? I think that's all up to the person who's listening to your music. Listen, I'm a very blessed man because I get a chance to live a life that I love. I absolutely *love* my life. I'm living my childhood dream. My initial dream was to be doing what I'm doing, to be involved in music as a singer and a songwriter. I grew up in the ghetto of Detroit and thought that was an *impossible* dream. When I met Berry (Gordy) I had just graduated from high school and I was going to junior college. I was gonna be an electrical engineer because I just didn't think a career in music was possible. When I think about myself as a singer, in the neighborhood where I grew up there were a thousand groups. Everybody sang, everybody did something. You were either in a group or a gang. Some people were in both. There were guys in my neighborhood who could sing me under the table but they just never got that break. I'm just doing what I love so if that comes across in my vocal ability then that's a wonderful thing.

GM: *Bring us back to 1958. You're 18 years old and you're holding in your hands the first Miracles single, "Got A Job" on End Records.*

SR: It was the most fantastic dream come true feeling that you can imagine. It was just beyond description. It was the best

feeling in the world for me at that time. That was my dream. I'd say, "One of these days I'm gonna make a record" and there it was in my hands and "Got A Job" became a hit. There were five different charts at that time. It was on the rhythm and blues charts and it went to the Top 10 on the R&B charts. I couldn't ask for more than that.

GM: *Then a few years later you had your first No. 1 hit with Mary Wells on "My Guy."*
SR: It went to No. 1 on the *Billboard* and *Cashbox* charts. We got those every week at Motown and read them faithfully. They were the musical spiritual books. With the machine that we had at Motown, I probably knew the week ahead of time that "My Guy" was gonna be No. 1. That was a great thing for me, man.

GM: *Your relationship with Berry Gordy spans over 50 years. What makes it work on a personal and creative level?*
SR: I think what makes us work right to today is he's my best friend. What makes the relationship work is love, understanding and respect. We'd push each other and we still do right to this day. I'll take a song to Berry and I'll say, "Hey man, what do you think about this?' And he'll say, "Smoke, that's garbage." (laughs) We're just real with each other and that's another thing. Realism. We've always been real with each other. We don't bite our tongues; we don't try to pretty it up. We just are friends.

GM: *Describe your writing process...*
SR: It's the exact same writing process today as when I first began writing songs. There's no change in it for me. See, I think that God gives everybody a gift and I think that writing songs is one of my gifts that He gave me. It's not a labor. It's a labor many times writing songs but it's a labor of love. I'm not one of those writers who needs to take two months off and go to the mountains and just isolate myself so I can write some music or go to the beach and get a little hut where I can write. (laughs) I don't write like that. Writing happens for me almost every day of my life. There's a melody or some lyrics or some musical idea and it's just there, man. It's my gift, it's my blessing.

GM: *Have there been any songs that came so quick that it was like being presented with a gift from the heavens?*
SR: All of them. Every song to me is like that. It just comes from out of nowhere. You know what I mean? Probably the best example I can give you of how I don't need to be in a certain setting to write a song is with "I'll Try Something New." That song says, (recites lyrics) "I will build you a castle with a tower so high it reaches the moon. I'll gather melodies from birdies that fly and compose you a tune. Give you lovin' as warm as mama's oven and if that don't do then I'll try something new." You know where I wrote that? My dad was the biggest baseball fan you could think of. My dad loved the Cleveland Indians. I grew up in Detroit and I was a Detroit Tiger fan. Whenever the Cleveland Indians came to Detroit I would take my dad to the baseball game. We were sitting at the game and Detroit was routing the Indians. Detroit was beating them like sandlot baseball, like 13-1. This melody came to me right there at this stadium. There was an empty popcorn box on the ground. I picked up the popcorn box and tore it apart so I could get to the inside where there was no writing. I started to write that song at the baseball game. It just happens like that.

Marv Tarplin (guitarist, The Miracles) has been one of my biggest musical inspirations of my life. On a song like "The Tracks of My Tears," Marv gave me that riff. I was listening to the riff because I loved it so much. The first words that came from that riff were (recites lyrics), "Take a good look at my face. You'll see my smile looks out of place. If you look closer it's easy to trace…" And I couldn't think of something easy to trace. It took me two weeks to think of what to trace. I was in my car one day and I was thinking, what about a person who cried so much until their tears had left tracks on their face? So that's how that song came to be.

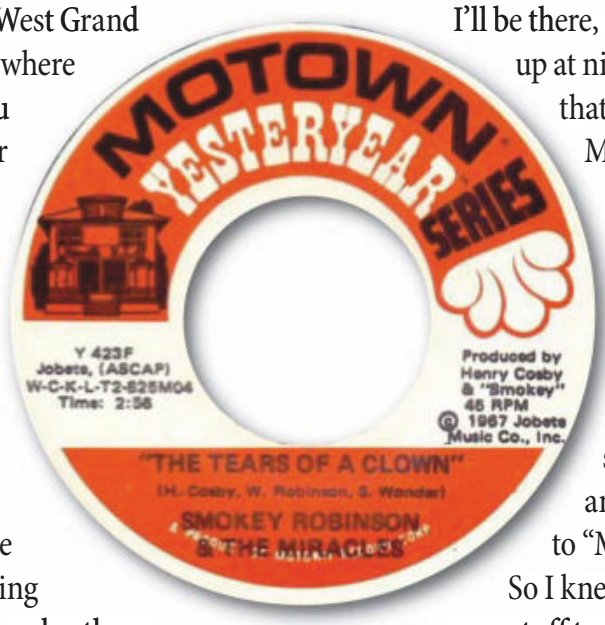
GM: *Another great "tears"' song of yours, "The Tears of a Clown," was written with Stevie Wonder.*
SR: The track that you hear on the song with The Miracles and me? Stevie had already recorded that musical track just exactly as it is. Stevie is such a wonderful musical person. He's a genius. He'd already done that track and nothing was changed ever. He had the track completed. He came to me at a party that we were having at Motown and said, "Smoke, I've got this track and I know it's a great track but I can't think of a song to go with it so I want you to hear it and work on it with me." So I said okay and he gave it to me. There's a musical figure that goes (imitates opening figure of song). That's a riff from the circus. I heard that and said I'm gonna write something about the circus on that particular track. I kept trying to think what could I write about the circus that would matter to people, that would be heart wrenching. There's an old tale about an Italian clown named Pagliacci and Pagliacci was someone who made everybody happy. All the kids laughed and all the people were happy whenever he was around but when he went back to his dressing room he was lonely because he didn't have a woman to love him. "Tears of a Clown" is about Pagliacci.

GM: *Back in the '60s, Motown would have weekly meetings to review songs and where they would be judged by the artists, producers and writers. Those weekly meetings must have spurred all the writers on to greater creative heights?*
SR: That's true. It pushed everyone to do better work. We had the most fierce, loving competitive thing going at Motown that there's ever been in the history of recording. We were all in competition with each other, however, we all helped each other too. That's the way it was run. Everybody had access to everybody. When I say that I mean all the writers and all the producers had access to all of the artists. You never sewed an artist up. I'll use Holland-Dozier-Holland as an example. With all those No. 1 hits that they had on The Supremes they never sewed The Supremes up. Anybody was free who had a good song to record The Supremes. We voted on those records and we had competitions but ultimately Holland-Dozier-Holland had the best song and the best record.

GM: *For quite a while you did have The Temptations sewed up with songs of yours like "My Girl," "Get Ready," "Don't Look Back," "The Way You Do The Things You Do" and*

"It's Growing." Looking back, can you pinpoint why you were able to get at the heart of the Tempts sound?

SR: I was in probably the most unique position in the world when I was at Motown 'cause I was the vice president. I was the vice president and I was an artist at the same time. That gave me a whole 'nother scope and a whole 'nother viewpoint from both sides of the fence. Being a corporate person I knew what the company was trying to do for the artist even if the artists didn't understand. I was the liaison. Many times the artist would be grumbling about something. They didn't understand what was being done for them as far as the company was concerned and I'd have to explain to them what was going on behind the scenes on their behalf. Or I could go to the corporate people and say, "Hey man, this artist feels like this so what can we do to enhance their confidence?" That's the position I was in. But with The Temptations and all the artists, in fact, we were brothers and sisters. We hung out. We weren't just recording artists who knew each other in passing like ships in the night. It was a family. Motown was the most unique place in the world because Hitsville, which was our original studio on West Grand Boulevard, was a place where we hung out. When you came in off a 51-nighter tour, the first thing that you thought about was going down to Hitsville because you knew everybody was gonna be there. I hung out all the time with The Temptations. They were not just another recording artist to me, they were my brothers, and they were my friends. When they first came to Motown I was assigned to record them. I had known Melvin Franklin and Otis Williams from high school. We didn't go to the same high school but you know how you know people from other high schools in your neighborhood? I knew them. So The Temptations came to Motown and Berry (Gordy) assigned me to work with them. I recorded a couple records on them and they were not hits. Then I recorded "The Way You Do The Things You Do" on The Temptations and I used Eddie Kendricks voice for the lead vocal. When they first came to Motown, Paul Williams was the lead singer. So I used Eddie's voice and the song was a big smash hit. Right away all the producers and writers at Motown jumped on The Temptations bandwagon and they started to use Eddie Kendricks' voice to sing all the lead vocals. I knew that David Ruffin and Paul Williams were giants as far as vocal ability. I wrote "My Girl" for David Ruffin's voice. I sat down at the piano and said, "I'm gonna write a song that fits David's voice and record him on this song." And that's what I did.



GM: *How about someone like Marvin Gaye? You co-wrote "Ain't That Peculiar" and produced the session.*

SR: Marvin was one of the greatest singers that I've ever known. Marvin was my brother. Marvin hung out almost on a daily basis. Marvin was always late. If your session started at eight o'clock Marvin was not gonna be there until probably nine. I knew that about him and I loved him very much. We'd be hanging out all day and I'd say, "Don't forget, the session's at eight?' "Okay Smoke, I'll be there, man." Then he shows up at nine. But I got used to that. See, the thing about Marvin Gaye is he'd come into the studio running and he'd never heard your songs. When he'd get to the studio, you'd show him your song a couple of times and he would proceed to "Marvin-ize" your song. So I knew he was gonna do some stuff to the song that I never even thought of. I'd give him a song and say, "You sing it how you feel it" and that's what he did. "Ain't That Peculiar" was an example of that along with all of his records.

GM: *In the early '60s when The Beatles came onto the scene they wiped the floor with most everyone except Motown's stable of artists. How did the label view these young upstarts?*

SR: At Motown we felt competitive with what The Beatles were doing but of course we were competitive with everybody in the music world because we were trying to sell records. The Beatles made some great music. The Beatles did some of the greatest songs ever in life, man. The Beatles were the biggest white musical phenomenon since Elvis Presley. The one thing that I loved about The Beatles was when they were interviewed, they said, "Yeah man, we grew up listening to Motown. Motown influenced us." I thought that was so truthful and so wonderful. I admired them from the get go for that.

GM: *They covered your song, "You Really Got a Hold on Me."*

SR: It could have been The Beatles, The Dreetles, The Smeedles or The Leedles. As a songwriter, when I write I'm trying my best to write a good song because I want it to live on and on and on and have it re-recorded and re-recorded. When The Beatles recorded "You Really Got a Hold on Me" it was like any other person recording one of my songs. I was totally flattered. As a songwriter it's a dream come true because that's what I'm trying to write. I'm trying to write a song that other people will love enough to record. The Beatles' version of "You Really Got a Hold on Me" is very close to our record (The Miracles). I didn't critique it. I just loved the fact that this was The Beatles, man! They're songwriters themselves and they picked up one of my songs to record.

"You Really Got a Hold on Me" was inspired by a Sam Cooke song. Sam was one of my favorite singers as a kid growing up and Sam Cooke became a friend of mine. What a tragedy it was to lose Sam at such an early age. Sam had a song called "Bring It on Home to Me." That song was ripping the charts apart at the time and I loved it so I wanted to write something like that. I'd gone to New York to take care of some business with a publisher. That evening I came back to my hotel room and I was sitting there and was thinking that I really wanted to write a song like "Bring It on Home to Me." I didn't have a keyboard or anything there with me so I started to go over in my mind and came up with a melody and lyrics and that's how "You Really Got a Hold on Me" came to be.

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CRAFT RECORDINGS

The Miracles, "Shop Around."

SR: I had written "Shop Around" for Barrett Strong. Barrett had a bit hit record with "Money (That's What I Want)." The song was co-written by Berry (Gordy). Berry came to me and said, "Smokey, this song is going through the roof. I need an album for Barrett." I said, "Okay." So I set out to write some songs for an album for Barrett. "Shop Around" was probably one of the first two or three songs that I wrote. "Shop Around" was one of those songs that took me about 20 minutes to write. It just flowed and I was very excited about it because it had flowed out so quick. I went up to Berry's office and said, "Hey man, I've got a smash hit for Barrett." He said, "Well, let me hear it." So he comes down to the studio, which was right next door to his office. I sat down at the piano and started it and he got very excited about the song. He said, "Wait a minute, man, in the bridge why don't we put these chords in there?" So we got to working on the song and he said, "I want you to sing this song." I said, "What do you mean you want *me* to sing it? I wrote this song for Barrett." He said, "No, no no. I love your voice on this song. I want to record this on you and The Miracles." I said, "No Berry, I'm gonna record this song on Barrett." We went back and forth for 10 minutes. So finally he convinced me and I went into the studio and recorded "Shop Around" on The Miracles and me. I'd recorded like I'd written it, kind of slow and bluesy. So we put the record out and the record was doing pretty good. The record had been out for about two weeks and Berry called me and woke me up at about three o'clock in the morning. He had me get The Miracles and bring them to the studio. He'd already called all the musicians. Everybody showed up except the piano player so Berry ended up playing the piano himself. He said, "I'm gonna change the beat on 'Shop Around' and it's gonna go to No. 1." He changed the beat and that's the story of "Shop Around."

Smokey Robinson and The Miracles on a Tamla/Topps Chewing Gum flexi disc from 1967 (at left).

GM: *"Going to a Go-Go"*

SR: "Going to a Go-Go" was a riff started by my guitar player, Marv Tarplin. He had such a funky riff and I hadn't heard anything like that. The go-go clubs were very, very popular at that time all over the world. So we wrote that song about the clubs.

GM: *"Ooo Baby Baby"*

SR: "Ooo Baby Baby" started on stage. The Miracles and I used to sing a medley of popular love songs. One night at the end of that medley I started to sing, "Ooo Baby Baby" and the girls went crazy. So we added that part of that medley. Every night when we'd get to that part and sing it, the crowd would just go crazy. They'd never even heard the song before. One night we went back to the dressing room and said, "Hey, we should go home and write a song called 'Ooo Baby Baby.'" And that's how that song came to be.

GM: *"I Second That Emotion"*

SR: The idea of "I Second That Emotion" came in a department store while Al Cleveland, the co-writer of the song, and I were Christmas shopping for our wives. We were at this counter and the young lady who was waiting on us said something. You know the old expression, 'I second the motion'? Rather than him saying 'I second the motion,' Al made a mistake. He said, "Oh yeah, I second that emotion" and we laughed 'cause he said that. As we were walking away we said, "I second that emotion? That's a great idea for a song" and that's where that one came from.

GM: *"Cruisin'"*

SM: Marv Tarplin came up with that riff. He gave me that riff on a tape and I loved it. "Cruisin'" is the other side of the coin from "Shop Around." "Shop Around" took 20 minutes at most to write and complete. "Cruisin'" took five years. I had that music on tape and I'd listen to that music over and over and over again. I loved that music. I wrote three or four songs to that music but none of them seemed right. None captured the sensuality of that music. Finally one day I was in my car driving along and there's a group called The Rascals and they had a song called "Groovin'." That song came on the radio (sings) "groovin' on a Sunday afternoon." I'd already gotten the part of the song which said, (recites lyrics) "you're gonna fly away, glad you're going my way, I love it…" I couldn't think of "I love *what*?" So I heard "groovin'" and I said, "Maybe I should say, "I love it when we're groovin' together." Then I said, no, that's not sensual enough. I wanted to find a word that sounded like groovin' and finally I came up with the word *cruisin'* 'cause cruisin' leaves it to your own imagination. People have asked me many times, "What do you mean by *cruisin'*?" "Whatever *you mean* by cruisin', that's what I mean." Songwriting is all about imagination.

GM: *Bob Dylan once called you "America's greatest living poet." Can you share your thoughts on hearing such praise and your impressions of Dylan's work as a lyricist?*

SR: Bob and I have been friends long before he said that about me. I've known Bob forever. In fact, I used to go to acting class together with Bob's first wife, Sara. For Bob to say that about me, especially with his status in the music world, it was a very flattering and wonderful comment. Bob Dylan is an activist. That's what his music is. He's almost like a political force with his music. He's very, very poignant and very deep. Bob Dylan is a life writer and I love that about him. That's how he writes and his songs say *life* things to you and they talk about issues.

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THE TEMPTATIONS

AN INTERVIEW WITH **OTIS WILLIAMS**

BY KEN SHARP

Spanning over five decades of seminal recordings and exhaustive touring, The Temptations are heralded as one of the most commercially successful and influential acts of all time.

Formed in 1961, the band's classic lineup—Eddie Kendricks, David Ruffin, Paul Williams, Otis Williams and Melvin Franklin—cranked out an electrifying assembly line of sublime hit after hit, all stone cold classics numbering such quintessential soul smashes as "Ain't Too Proud To Beg," "Just My Imagination," "The Way You Do The Things You Do" and more.

What set The Temptations apart from Motown's other successful male groups, The Four Tops and The Miracles, was their forward-thinking vision and singularly distinctive gritty sound, which drew heartily from the boiling cauldron of gospel, R&B, funk, blues and soul.

Under the tutelage of producer/songwriter Norman Whitfield, The Temptations really hit their artistic stride, continually pushing the musical envelope with a parade of ambitious and challenging material. Unlike many of their Hitsville contemporaries, (i.e., The Supremes and The Four Tops) they never once fell prey to second-rate imitations of past chart glories. Timeless psych-soul jewels like "Papa Was A Rollin' Stone," "Cloud Nine," "Psychedelic Shack" and "Superstar (Remember How You Got Where You Are)" kept the band cutting-edge and in the process garnered them newfound credibility among the rock audience. Like fellow Motown mavericks, Stevie Wonder and Marvin Gaye, The Temptations were true musical trailblazers, their songs informed by astute, socially conscious lyrics and arresting messages.

Through countless personnel changes and the tragic deaths of key founding members,

Paul Williams, Eddie Kendricks, David Ruffin and Melvin Franklin, The Temptations continue to endure. The following is an interview with the Temptations lone surviving member, Otis Williams, for a colorful journey through the group's storied musical career.

GM: *Do you recall when you realized The Temptations had first made it?*
Otis Williams: There were a lot of moments. We were like 22, 24 when we had our first big hit with "The Way You Do The Things You Do." We thought it was great when we finally got a hit. But then it started happening with "My Girl," which was our first No. 1 record, which sold over a million copies. Then we started having the hits with Norman Whitfield: "I Can't Get Next To You," "Cloud Nine," "Runaway Child, Running Wild"... I think that's when we started feeling we had something goin' because we were getting hits on such a regular basis and working to the ninth power. We kind of figured at that point we were doing something kind of monumental.

GM: *But recording great songs wasn't enough for Motown, you had to look great and be great stage performers, too.*
OW: We were told and taught about being in show business, not just for the glory of having a hit record. That we could make show business our vocation rather than our avocation and do it because this is what we love to do and continue to work whether we got another hit record or not. So we came from another mind set as far as being in show business. A lot of these acts today don't want to be in it that long or work nearly that hard. They're just in it for as long as they have a hit. But we were thinking of making this our livelihood. We didn't want to be confined to a 9-to-5 kind of life. Being with Motown we came from a different background of teaching.

GM: *The Temptations were renowned for your tight choreography. How much time would you spend perfecting your stage craft?*
OW: When we first got together, Paul (Williams), Eddie (Kendricks), Al Bryant, Melvin Franklin and myself, we'd just stand there onstage and sing the songs of the popular day. Paul came from the kinda thing of being very good in clubs. He had the club kind of senses of how to work an audience and perform.

So he said, 'We're not gonna be able to just stand and sing, we're gonna have to dance and create excitement and create sexy kind of moves so the women will really enjoy us." We told him, "Man, we can't dance" and Paul said, "Yeah you can" and we started rehearsing and little by little it became an easier thing, as far as the choreography. Bam! We were stuck being noted for our different kind of choreography. And then as time and fate would have it we added the four-headed microphone, which really separated us from every group that's ever been.

GM: *What was the four-headed microphone?*
OW: It was a four-headed microphone for the group. David Ruffin came up with the idea of "We can really be different. We ought to have a microphone where all four of us can sing on it rather than every other group." Lon Fontaine (choreographer and stage director) said, "I know some people in California that can fix that up for us." So it was a mic stand with four microphones on it. We used to do all our choreography around that. That really set us apart from any other group. It created a whole other level of excitement. When we performed we had bodyguards who took care of our microphones, the late great Benny Welburn. Benny would set the four-headed microphone out on stage and when they would see the microphone the audience would go wild.

GM: *Bring us back to The Temptations 1961 audition for Motown.*
OW: We left a little small label we were with and we were known then as The Distants. When we came over to Motown, we were kind of nameless. We wanted to name ourselves The Elgins but we heard that there was another group called The Elgins. We were standing outside of Motown, the Tempts and a guy named Bill Mitchell. We found out we couldn't use the name The Elgins and we were all kicking around names. Bill said, "What about The Temptations?" I said, "I like that." I asked the guys what they thought of it and Paul said, "Hey man, a name is whatever we make it, it's fine." So Bill hollered up to the legal department at Motown, "Put on the contracts, The Temptations!" At that audition we didn't sing for Berry (Gordy). I met Berry when we were The Distants, this was about '59, 1960, and my group was playing record hops. To keep your record played you had to go out on the weekend and visit these DJs at these record hops and perform your record. At the time The Miracles were hot with "Shop Around." We had a nice regional hit with "Come On." We were onstage performing and the crowd just kept calling us back, kept calling us back. And the last time while we were onstage we would see Smokey (Robinson) and The Miracles along with Berry coming through the crowd at St. Stevens Community Center in Detroit. So when w e finally came off stage I said, "Wow, that's Smokey and The Miracles." Berry was standing there. We went to the men's room and he gave me his card. He said, "Man, I like your group and should you guys ever leave your label come see me because I'm starting my own label." I called him when we became disenchanted with Johnnie Mae Matthews of Northern Records. When I called Berry he told me to see his A&R man, Mickey Stevenson. He wanted us to go over some songs with him so he could see what we got. So we came over to Motown and went downstairs in the basement and started singing. Mickey really liked us and we got signed to the label. Our first record for the label was "Oh Mother of Mine," and on the back side was "Romance Without Finance is a Poor Paradise."

GM: *There was a tremendous amount of competition among acts at Motown.*
OW: Oh yeah. That's what Motown was built on, having that kind of inner competitive kind of thing. That was a natural; Motown was loaded with so many talented people that it just created a real good kind of competitive edge and hunger. "I want to show you how good I am" or "We're better than you guys." That's what made Motown the company it's become known for.

THE Temptations

GM: *Was there a rivalry between the Temptations and The Four Tops?*
OW: Oh yeah. There was friendly rivalry. We were always trying to outdo them. What really sent the Tempts apart was we not only could sing R&B but we could sing gospel. David and Eddie and Paul, all of us, had that kind of background, listening to church, gospel music. We could stand there and sing gospel. Not to knock the others but The Four Tops or The Miracles or The Contours weren't steeped in gospel. Then we'd turn around and start all that choreography and Melvin growling and Eddie soaring the tenor and David spinning around and dropping to his knees and grabbin' the microphone, we always felt we had a little edge in comparison to some of the other acts over at Motown.

GM: *How did Smokey Robinson come aboard to become an early champion of the band and collaborator?*
OW: When Smokey first met Berry he was writing songs. It was something that he was already doing before he got to writing and producing on us. Then for whatever reason Smokey kept writing songs, he knew about us, we would do record hops together and we worked a lot of club dates and he'd come see us. One day he said, "Man, I've got a song for you guys" and he came up with "The Way You Do The Things You Do." He told us that The Miracles were traveling in their station wagon going down the Pennsylvania Turnpike and they were singing in the station wagon and "The Way You Do The Things You Do" came about. Smokey said, "This would be a great tune for the Tempts." So we went into the studio with him and recorded it and it was a hit. Then after that we started having hit after hit after hit with Smokey.

GM: *Do you remember when he brought you "My Girl"?*
OW: When we were first told about it, we were appearing at a very popular club, The 20 Grand, and Smokey came to see us. He'd already written "It's Growing" and "The Way You Do The Things You Do" for us. David (Ruffin) was in the group by then. At that time each one of us would do a song. We had this medley that each one of us would take a lead on. David was singing "Under The Boardwalk." When we finished the show Smokey came backstage and said, "You guys were fantastic, you just tore the place down". Then he looked at David and said, "I think I got a song for you!" So David being like he was, young and cocky, said "Well bring it on, we'll sing anything!" So we went to the Apollo Theater and that's when we started rehearsing to the track of "My Girl" in-between shows because The Miracles were also on the show. They closed the show and we were about midway on the billing. It was our first No. 1 record. I'll tell you when we first knew it was gonna be a hit… We went back to Detroit and put the voices on it and when Paul Reiser added the strings and the horns to "My Girl," I told Smokey in the control room that this was gonna be a big record. We were at the Apollo in February of 1965 and Berry sent us a telegram congratulating us that "My Girl" was No. 1.

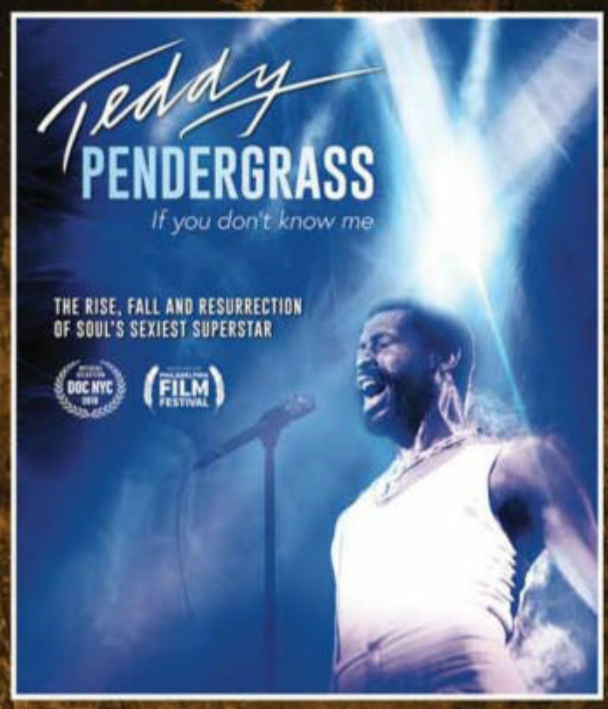
GM: *The Temptations had alternating lead singers with Paul Williams, David Ruffin and Eddie Kendricks, how was it decided which member would sing lead?*
OW: That came about naturally. There wasn't any kind of blueprint. Some things just happened without any real reason. You'd get around a piano with the producer and guys start saying, "I like what you did, you take that part?"

Certain things just happened like that. Next thing you know you've created a format to do that. Other times Smokey would be very precise saying, "Eddie, this is for you" like he did on "The Way You Do The Things You Do." It just depends. Sometimes the producer would have one of us in mind that he wanted specifically to sing the lead, like on "My Girl" he definitely wanted David to sing that. On "Don't Look Back," that song fit Paul's voice. Everyone knew that Paul was the main lead before David came along.

GM: *How were the background vocals parts by The Temptations different from other Motown acts like The Four Tops, Miracles?*
OW: See, there again, a lot of that comes from our gospel background. That's one of the things that Berry will tell people why he liked the Tempts, it's because we had that rich, gospel sound. Melvin with that deep voice, Eddie with the tenor, David with the grit, Paul with his thing and me holding it down. It's just the way we were raised, how we felt we wanted to deliver our songs and voice them to make us so identifiable. Once our records came on we wanted people to go, "We know who that it, that's the Tempts." We did crossover with pop but we had a strong R&B, gospel foundation. That's the kind of singers we were at that time. All we wanted to do was sing and be a very good act.

GM: *You first toured England in 1965 and since then England has embraced Motown artists perhaps more passionately than any other country.*
OW: England just loved our music. They're unyielding in their love of Motown. They love Motown to this very day. They have certain pubs and clubs throughout England that have Motown nights. It's hard to explain, they just love Motown music. Motown's music is undeniable. It just had that other kind of thing that no other companies had. No other label had the effect on England like Motown. Motown is one of those companies that is not to be denied. They still love our music 50 years later.

GM: *Was it difficult touring down south in the '60s at the height of civil unrest?*
OW: At that time in Motown's history there was a lot of racial tension in the country. People didn't care if they hurt your feelings or not, they'd call you a n***er or whatever very openly. Through that we had to deal with it. We were told when we were in my home state of Texas if we wanted to stop and eat, they said, "No, we don't serve n***ers." Then we'd have to get back on our tour bus and go down the road. If we wanted to use the bathroom you had to go out in the woods. In the south there was a rope right down the center of the auditoriums, whites on one side and blacks on the other side. We came back the next year and no rope. Blacks and whites sitting side by side

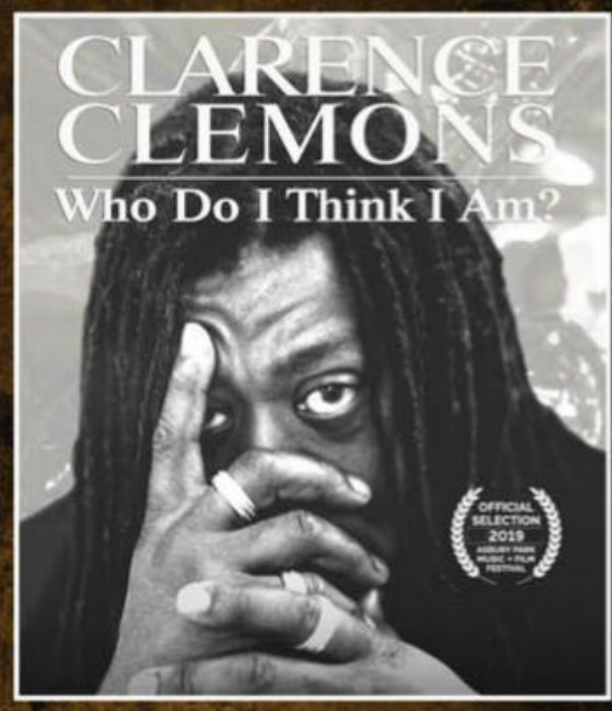


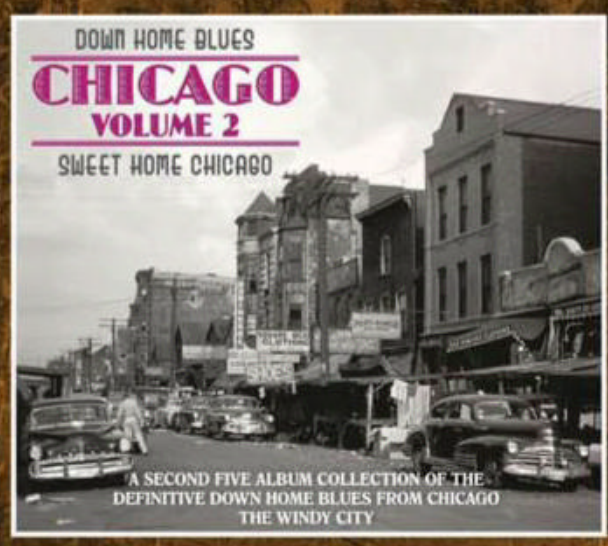
TEDDY PENDERGRASS
If You Don't Know Me

The untold and ultimately inspiring story of legendary singer, Teddy Pendergrass, the man poised to be the biggest R&B artist of all time until the tragic accident that changed his life forever. The unforgettable voice of hits Don't Leave Me This Way, If You Don't Know Me By Now, Love T.K.O and Close the Door, Teddy was the first male African American artist to record five consecutive platinum albums in the US, but his career was struck by tragedy in 1982 left him paralysed at the age of just 31. He later made a triumphant comeback in front of a global audience of 1.9 billion at Live Aid. Featuring revealing interviews with his family, friends and colleagues alongside industry legends, Kenny Gamble and Leon Huff, rarely seen archive footage and a soulful soundtrack.

CLARENCE CLEMONS
Who Do You Think I Am?

After Bruce Springsteen and the E Street Band's marathon "Rising Tour" came to an end in 2003, Clarence Clemons felt like he needed a break. So he packed up his saxophone and voyaged to China, where he could be more-or-less a nameless traveler in a foreign land. "WHO DO I THINK I AM" continued to follow Clarence after China and document his transcendent awakening and then tragedy struck. While in Florida Clarence suffered a stroke and passed away.





DOWN HOME BLUES
Chicago Volume 2: Sweet Home Chicago

Continuing the mix of well-known artists to the lesser-known, all the recordings are prime Chicago masterworks. With big hitters like Muddy Waters, Little Walter and Sonny Boy Williamson, all their tracks are alternate takes or originally unissued masters by the record companies, most of which are currently not available on release. Mixing with these three there are many more stars of this down home genre including Albert King, Jimmy Reed and Memphis Minnie, again with alternate recordings of their best well-known music.

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high fivin', booty bangin' and enjoying the music. It would bring tears to your eyes but the music was able to break down barriers. Politicians couldn't do it.

GM: *Did you experience any real tense moments on those tours down south?*

OW: The Motown Revue was on tour somewhere and we were staying down south at the Daniel Boone Hotel. We had performed and these white guys drove by in a car, called us the "n" word, shot at us and the (Four) Tops and other Motown acts. We all dropped and that's when I found out some of Motown traveled with guns like the Tops and us. Luckily they didn't hit anybody. We dropped down and hid and we got into our bags and started coming up with guns in the event they were gonna come back around we were gonna shoot at them. Then when we went somewhere else to perform, while the Tops were onstage we were standing on the side if anybody was gonna try and come up and jump on them we'd be there to protect them and they'd do the same thing for us.

GM: *How important was Paul Williams to the band's look, choreography and sound?*

OW: Paul was just awesome. He was a consummate professional as far as the stage presentation of the Tempts, the choreography and the way he delivered a song. I'll never forget when we were at The Copacabana in New York and this is while Adam Clayton Powell was still alive; he was a famous politician, a famous congressman out of New York. We were singing "For Once in My Life." Paul could sing so well and emit so much emotion that even guys could feel it. Paul was singing that song with so much feeling that Adam Clayton Powell stood up and was giving us a standing ovation. Tears were coming down his face. Once he stood up and started applauding us, everyone at The Copacabana stood up and started applauding us and we hadn't even finished the song. Paul left the band because his health had gotten too bad. At that time we were sure enough dancing and you have to be in good health to do what we do onstage and you had to be in even better health back then. He was a smoker and the doctor told our road manager that Paul won't be able to stay with the Tempts because his respiratory system can't keep up with all that dancing, so we ultimately had to let him go.

GM: *Daryl Hall remains a huge fan of Paul Williams.*

OW: Oh yeah. I remember Daryl being backstage when we were at The Apollo and The Uptown Theater in Philly, he would help us bring our uniforms and stuff in. He was a good guy. He was just a young guy that admired us. He turned out to be a great soul singer. I love his voice.

GM: *Share you memories of some of the band's most beloved hits starting with "Get Ready."*

OW: "Get Ready" was a song that we recorded at a crossroads for us. Smokey had so many hits with us at the time and then Norman Whitfield had recorded "Ain't Too Proud To Beg." Berry was in a quandary. I heard him tell Smokey, "Okay, here's what I'll do. Smokey, you've been having the 'My Girl,' 'The Way You Do The Things You Do,' 'It's Growing,' 'Since I Lost My Baby,' all those kind of hits. I'm gonna give you the next release but I *really* like 'Ain't Too Proud To Beg.'" He said, "If 'Get Ready' breaks the Top 10 then you'll continue to produce the Tempts but if 'Get Ready' doesn't bust through into the Top 10 chart then Norman Whitfield will get the next release. "Get Ready" got to No. 22 or somewhere, it did good but it didn't jump up into the Top 10 so Norman Whitfield got his shot with "Ain't Too Proud To Beg." And from that point on, up until '72, '73, we had a great run with Norman Whitfield. I was excited about "Ain't Too Proud To Beg." I thought the track was absolutely awesome when I first heard it. It had that grit. At the time, Motown's producers had a great tendency to record the keys a step higher. So whoever was singing lead, they couldn't sing it relaxed, it would have to have that urgency. And "Ain't Too Proud To Beg" was cut right at David's vocal peak. We were urging him on, "Come on man, come on David, you can do it!" He was right at the breaking point of his voice. All those Motown producers did that. You listen to some of the keys for The Four Tops, Holland-Dozier-Holland would make the keys even higher to push the vocals and make it have that urgency. I just knew that "Ain't Too Proud To Beg" was gonna be a hit. David pulled it off but he said, "When we perform the song we can't perform it in the same key because it's too high!" So we lowered the key when we played it live. When that song was released it went through the roof. People loved it. We had that showman thing going for it. David was a real showman. You'd have to see David, he had a thing where he would throw the microphone up in the air, spin around, drop to his knees and as the microphone would come down he was coming up and grabbing it. It was such a synchronized thing that you'd have to see it. The public went off when they saw him do that and with us doing the sit tight choreography at the same time. It was undeniable. It was one of those tunes that really added to the impact of The Temptations.

Norman and the Tempts worked hand in glove. We changed each other. See, Norman wasn't cutting no psychedelic stuff until he and I sat and talked one day out in front of this nightclub. I heard Sly & The Family Stone's "Dance To The Music" and I asked him had he heard that song. He hadn't heard it. I said, "When you do it might be something that would be very interesting for us to do." I guess Norman heard it and we came out of town and came back into the studio and he recorded the track to "Cloud Nine." At that time we were going through changes with David (Ruffin) who was replaced by Dennis Edwards. Our last hit record before we changed our sound with "Cloud Nine" was "Please Return Your Love." So when we did "Cloud Nine" it was such a departure from what the Tempts were known for that it was kind of scary for a couple of weeks. When Motown released a record of ours, normally we would get great reception right out of the gate but it wasn't initially received as well as other songs of ours. But then the record took off and we got a great reception for it. We ended up winning a Grammy for "Cloud Nine." It was a definite departure from the norm and it was a challenge. I think that's also one of the

strengths of the Temps. We were always on the cutting edge and wanted to try something new rather than just to become comfortable and be pigeonholed for one style of music.

Norman (Whitfield) was a great producer. He just did his thing as a producer like the rest of them. Norman had a propensity to try different things. Some of it was because of the Tempts because as I said he wasn't cutting no psychedelic stuff and then once we did that, we were on it for a while. Norman was a more experimental producer than Smokey, that's why we had the kind of music we did when we worked with him because he was willing to go where other producers wouldn't go. The only other people doing stuff like that at Motown were Marvin Gaye and Stevie Wonder.

GM: *Your memories of "Beauty's Only Skin Deep"?*
OW: Only thing I remember about that song is Brian Holland loved it. Whenever I would see him in passing at Motown he'd say, "Man, I love that record, I love that record!"

GM: *There's a very tragic story regarding "I Wish It Would Rain."*
OW: Roger Penzabene was one of the song's writers. He was a fine lyricist. We would see him from time to time. He was madly in love with his wife and I guess she was very flirtatious and she was trying to be amorous with other guys. One time she approached me and I wouldn't dare do nothing like that because we liked Roger. From what I understand, he wrote the lyrics for "I Wish It Would Rain"... (recites some of lyrics) "I could never love another." His writing came from his bleeding heart for this woman. Then we were out of town and came back in and heard that he just couldn't stand it any more and blew his brains out.

There was a time when we would mention that story onstage, we'd say that this song had a deep and true meaning to it. When you listen to the lyrics of "I Wish It Would Rain," this is the way that this man's heart and soul was for him to come up with that.

GM: *The* Psychedelic Shack *album is regarded as a landmark in Motown's history, it was a pioneering effort in psychedelic soul.*
OW: That was a real good album. But we didn't know it was anything special at the time. We were just recording. We were on a roll and Norman and Barrett Strong would

come up with whatever. You can't give all the credit to Norman because Barrett was very instrumental as far as the lyrics on those songs. We were just into that psychedelic zone on that album. We'd just go for it. We'd take it song by song and try to treat them to a certain amount of distinction unto themselves. We knew we were forging ahead with a different era of music when we were messing around with "Cloud Nine" and "Message to a Black Man," "Papa Was A Rolling Stone." We knew we were doing something different from "Ain't Too Proud, "My Girl." We knew we were exploring unchartered waters but we were being successful at it. We were excited by it because it was something new and different and fresh.

GM: *Did it take longer to record a more experimental track like "Psychedelic Shack"?*
OW: No, it didn't take long doing it. We mapped out who was going to do what with the harmonies. It wasn't an arduous process. At that time it was almost like a formula thing when Norman would present these songs we'd just figure out who was gonna do what, and then we'd go in there and do it. To us it was just another good song, we didn't know it was more important than any of the others. It depicted the times. You know, (recites lyrics) "bearskin rugs, tails and minks." Back at that time we'd go to places and that's how people were dressin'. Back then in the '60s people were wearing some funny things. Those were fun lovin' times when I reflect back on it.

"Ball Of Confusion" was another good one. When I heard the groove to that I thought, man, that's got to be funkier than unwashed armpits 'cause it had the funk on it, it had the stink. You know, (James) Jamerson was landing in the pocket. I love the turnaround in the song. It was taken from a hit back in the '40s or '50s, a song called "Matilda." (Sings) "Matilda, she brings me money..." So Norman added that turnaround. We laid it down and it went to No. 1, another big hit for us.

GM: *"Papa Was a Rollin' Stone" is a seminal and groundbreaking song for the band.*
OW: It almost didn't get made.

GM: *Why?*
OW: Because we were tired of singing psychedelic soul. Norman Whitfield and us had a big verbal confrontation in the studio during the course of getting ready to record the song. He was very adamant about it saying, "Trust me, trust me guys, I'm telling you, this is gonna be a hit." We wanted to go back to songs like "Please Return Your Love," those lush ballads. People were slowly getting tired of the psychedelic stuff and by us being out there on the road you can tell. We'd talk to the fans and listen to the disc jockeys and we were learning that maybe it was time to leave that style alone and move on to something else. We went on and recorded "Papa Was a Rollin' Stone" and I'll never forget after we finished it we had to fly to do a date in Hawaii. After that show we had to fly in Philadelphia for a disc jockey convention, which was held every year in various cities across the States. So we went to this disc jockey convention and every suite that we'd go into, every major recording company would be there having suites for their meetings. Every one I would go into I heard "Papa Was a Rollin' Stone" and I went, "Wow, it's a hit!" It went to No. 1 and we won two Grammys for it. Norman did a marvelous job on that. Dennis (Edwards) said his father died on the third of September. It's ironic that the lyrics for that song start out with the opening line (recites lyrics) "It was the third of September, a day I'll always remember." It had a special ring to Dennis.

GM: *Lastly, what is the group's legacy?*
OW: We stood the test of time. We've lasted longer than anybody would have imagined. Aside from us working at it, it's hard to say why we've lasted. I never would have imagined when we started out in '61... By sheer will, love, grit, sweat, cussin' out, ups, downs, highs, lows, whatever... through it all we've continued to survive and evolve.

THE FOUR TOPS

AN INTERVIEW WITH **DUKE FAKIR** BY KEN SHARP

The music of The Four Tops is the soundtrack for multi-generations of music fans around the globe and that timeless legacy remains vibrant and alive almost 60 years since the first of those magic records were cut at Motown's Hitsville USA studios in Detroit. Penned by the legendary songwriting team of Holland-Dozier-Holland, the roll call of Four Tops classics is extraordinary: "Reach Out I'll Be There," "I Can't Help Myself (Sugar Pie Honey Bunch)," "Baby I Need Your Lovin," "Bernadette," "It's the Same Old Song," "Standing In the Shadows Of Love, "Walk Away Renée" and countless others are akin to classic scriptures of pop-soul.

GOLDMINE: *Bring us back to the first time you performed with the future members of The Four Tops at a birthday party in Detroit.*

Duke Fakir: That was actually before we named the group. We'd just gotten together at this particular party; these young bourgeois young ladies were throwing a nice party, like a graduation party. She invited Levi (Stubbs) and myself. She knew that Levi and I would sing around the school and liked hearing us sing. We figured we'd put a group together so it was more than just the two of us. We picked two of our friends who we knew could sing and also importantly knew how to talk to the girls, (laughs) which is why we went to the party in the first place. Singing was a byproduct (laughs) of going to a party.

GM: *Once the four of you started singing together, did you sense that this was a powerful and unique sound?*

DF: Yes, I did. We had sung in different little groups around the city. With us singing together, it was like the perfect sound; it was amazing and we knew we had something. So we decided the next day to start rehearsing and actually form a group.

At that time we didn't know if we could make it a career or not. But we were gonna put in the effort to try and make a singing career. We felt we were good enough at

that moment. We felt, this is amazing. So that's exactly how we started.

GM: *When did you realize the band had a career and no 9-5 jobs would be necessary?*
DF: Well, we started rehearsing and found that Lawrence Payton had a good musical ear and knew how to create all the different harmonies and we had the perfect voices for what he could hear. I was a first tenor and Lawrence was second tenor, Levi of course was a baritone but he had a tenor range and Obie Benson was a baritone bass. We found out we could learn songs so quickly. We learned about five or six songs in the first day and it was just amazing. We decided to go to the big amateur show in Detroit, which was at the Warfield Theater. We went there and there was a contest where you could win $25 and maybe get a girl or two and we did all of that. (laughs) We won the amateur show contest and an agent saw us and came to us and said, "Look, I can get you guys some work. You guys are very good." He mentioned nightclubs and we said, "Well, we're kind of young for nightclubs." He said, "Oh, you'll look old enough, don't worry. I can get you all some work." And that struck a bell with all of us. He said that we were gonna have to get some promotional pictures. He said, "You're gonna have to get some uniforms 'cause what you're wearing now is not gonna get it." I had a cousin who'd just come out of the army and he was a young photographer getting ready to start his career. I asked him if he'd take pictures of us and make up some professional promotional pictures and he said, "Yeah, I think I can do that." Then he said, "What are you all gonna wear?" I said, "Well, we'll work on getting some uniforms." I think we hustled our parents and did whatever we could and came up with a few dollars, maybe not enough but we didn't know for sure how much it was gonna cost. But we knew where we could get 'em. So we went to a store called Hot Sam's, which still exists in Detroit, and we looked around and right away we saw four white suits. I started talking to the owner and said, "I think we want those four suits, do you have them in our size?" And he said, "Well, y'all got some money?" And I said, "Yeah, we got money." So he started fitting us up and picked out four suits that fit us and then we got some shirts, blue and white ties and blue and white shoes. Then he started adding it up, "It's gonna cost you some money now" and I was like, "Yeah, well you know, we got some." When he totaled up the bill we were $50 short. I remember it exactly. He said, "Well, I don't give credit so you guys are gonna have to get 50 more dollars." We said, "Oh no, that's all we got. We're getting this so we can work." I told him, "As soon as we work next weekend I swear I'll bring you your money back." And that was a lie. (laughs) He said, "Where are you all working?" And I said, "I don't know the exact club but the agent told us we had a job coming up next weekend." (laughs) I was just talkin' and runnin' my mouth. We had almost begged him and he looked at us and said, "I told you I didn't give credit. But I'll tell you what, I'm gonna let you go this time. You all better bring me my 50 dollars after you do your engagement 'cause I'll find out where you all are." He said, "Give me your names and your addresses" and he took all of that and he gave us the stuff. We went to my cousin's house and took some beautiful promotional pictures. He developed them himself right there. So we had some photos and we gave some to the agent and he went, "Wow, you guys look great in these uniforms. So I'll get to work and see what I can get." Do you know that two days later he called me and said, "Duke, I've got the group an engagement." I said, "Where?" And he said, "It's at a place called Eddie's Lounge in Flint, Michigan," which is about 50 or 60 miles from Detroit. I said, "When do we work?" And he said, "Next weekend." So what I told the guy at Hot Sam's really came true. (laughs) And we paid him back. But here's what happened: We worked that weekend and we learned enough songs. We had standing ovations. What was good about us was we learned all different types of genres of songs. We didn't know exactly what to do but back then people enjoyed the old standards. People enjoyed good harmonies; they enjoyed all kinds of things they might not enjoy as much now. We did four numbers and right away got a standing ovation. After we got off the stage we made a commitment right there in the dressing room saying, "This is what I'm doing for life." I had a scholarship to college but that was out the window and Obie had something going, too. All I wanted to do was sing anyway so we made that commitment. Anyhow, we paid the guy at Hot Sam's all his money. I saw his daughter... I was downtown and she stopped me and said, "Aren't you Duke of The Four Tops?" And I said, "Yeah." She said, "My father remembers giving you all those uniforms and said it was the best decision he ever made (emotionally chokes up). He said that he was so proud of you all. And that just really touched me.

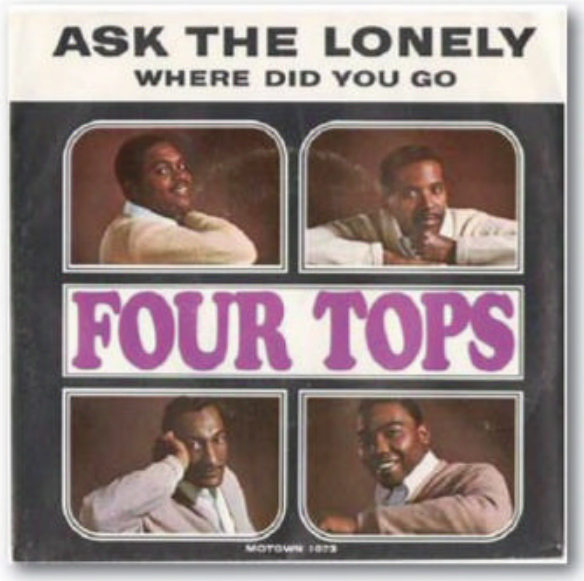
GM: *Motown was the home to a bevy of gifted artists, producers and songwriters. What separated The Four Tops from the other groups on the label?*
DF: Well, the reason we got signed to Motown is Berry Gordy had heard us sing songs from the American songbook, old standards. He didn't have a group in his Motown stable that could sing old standards like we could. At one time they called us "The Black Freshmen" 'cause we could sing songs like The Four Freshmen with the four-part harmonies. Everybody thought we were amazing and in Detroit we had quite a following and Berry was quite excited about it. In fact, before we signed with Motown he said, "I want you to record a whole album of all of these wonderful standards the way you all sing 'em. You can use the big band, you can use a trio, you can use whatever you think you need and I'll give you my producer to work with," which was Mickey Stevenson. Well, we did. We recorded that album; we recorded 20-something songs, big band, small band, live in concert and also with a little jazz rhythm section. That took about four months and we listened to the cuts and Berry said, "Well, this sounds good but I don't think it's commercial enough so I'm gonna send you across the way to my other building and that's where Holland, Dozier and Holland are. They're young songwriters and I think they can do you all some good and get you some hits. I promise you you're gonna have hits." So we went there and started talking to them. We made friends with them, they really liked us a lot and we really liked them a lot and then it took a month or two with them studying us, going out with us, talking to us and seeing us perform in Detroit. They were

pretty excited and said, "Yeah, we'll have something for you" and of course they did.

We were working at the 20 Grand and Brian Holland came in before the show. He said, "Man, I've got a song for you guys. Go ahead and do your show and afterwards I'm gonna come back again 'cause I want you to come to the studio as soon as you get through." And we went, "Just like that?" And he said, "Yeah, just like that." So we did our show and he came back into the dressing room and he played "Baby I Need Your Lovin'" on his little tape recorder, just a piano with him singing and it sounded pretty good. It was raw but it was good. So he said, "C'mon, let's go the studio and let's put this down." Well, we did and he said, "Let's work on the background vocals first." So we went out into the studio and it didn't take us long at all to record the background vocals, maybe a half an hour. I saw Levi and Eddie Holland in the engineering booth and they were working with melodies. Levi was singing and then Eddie was singing to him and he'd sing back. So by the time we finished the backgrounds we went up into the engineering booth and Levi was singing and writing the lyrics. I saw that the lyrics were already printed out. We all had lyric sheets and I said, "Levi, why don't you just read the lyrics off the lyric sheet?" And he said, "I read 'em but I have to write 'em to feel the words and all of that," which he did all of the time from then on whenever he recorded something, especially the ones he really liked. After that, Levi went down into the studio, sang about three takes and that was it, "Baby I Need Your Lovin" was done.

GM: *The Four Tops has countless hits penned by the extraordinary songwriting team of Holland-Dozier-Holland. What was it about that team that made the songs they wrote work so well for The Four Tops?*

DF: Well, for one thing, Eddie Holland was a soloist himself and he sang quite a bit like Jackie Wilson. Jackie Wilson and Levi were first cousins and Eddie liked that kind of singing. At that point a lot of the guys at Motown were singing in the light falsetto voice like Smokey (Robinson). But Eddie loved that heavy voice of Levi's and that tenor range that he had. Any note they gave him he'd look at them and he'd just go get it. (laughs) Everybody thought he



was a baritone but he really had that tenor range. He could get notes out of the sky. Holland-Dozier-Holland liked the music and they were enchanted with the way we did harmonies and how quickly we learned stuff. We were just really good buddies with them. We respected them as great writers and I think they respected us as really good singers. It was a joy whenever we got together with them.

GM: *Tell me about the magic of the late great Levi Stubbs.*

DF: Levi was born with a magic voice. I remember when I was about 12 years old I went to a variety show in Detroit at a place called the Paradise Theater. I went to hear a big band and some other old time groups like The Red Caps or something. So I went to see that show and they had a young guest on the bill that they felt would become a great star and it was Levi. He was a real young 12, 13-year-old and he sang his butt off. I said, "Who is *this*? He's got a great voice. I've got to meet him." I didn't realize he and I would become really great friends just a few years after that. But I waited and met him coming out of the stage door and I said, "Man, where did you get such a voice like that at such a young age?" and he said, "I've always been able to sing like this." I didn't realize I would run into him just about a year later at my high school when I moved out further north. He lived out that way. I ran into him and we became awful good buddies.

GM: *Speaking of buddies, looking at a band like The Temptations, that was a tempestuous relationship with some members not getting along but with The Four Tops it seemed a deep friendship existed throughout the band's tenure.*

DF: Yes, that's true. It was a tremendous friendship. We were like brothers. We played together, we sang together and we hung out together. We raised our families together. This was something that was very, very special. I miss their friendship and their knowledge and respect for each other. If any one of us was getting into trouble or going the wrong way there were three guys who would pull you back and go, "Hold it man, what you doing?" We helped each other all along the way and that was one of the reasons we were able to stay together with each other for years.

GM: *Take us into the studio for a typical Four Tops recording session at Hitsville USA.*

DF: At that time, they started doing the tracks separately of course. When we knew they had a song for us we would come down to the studio and listen to the rhythm section put it on and of course we knew all the studio musicians like James Jamerson and Benny Benjamin and we were very close with them. We would sit down at the session and just listen to how they recorded. Brian Holland would be down in the studio; he was the session man. He'd give them a piece of paper with chords and he'd say, "This is how I'd like it to go" and then they'd polish it. Lamont (Dozier) was the one who always added the extra pretty little things and he worked with the background a lot. Brian was the track man. He could make the track. He was like magic. After about five or six takes they may have had it right. Here's what the musicians would always do, they'd say, "We've got it Brian but let's do one more for safety" and it was always that last one for safety that there was that extra little thing in the rhythm that they would add and Brian would always scream, "YES!" (laughs) As for us, we would maybe come in later that day to put on our vocals. It was all a matter of how quickly they'd want to finish that song or maybe the next day we'd come in and work with Lamont or Brian on the backgrounds. Sometimes we'd come in and work on one song and sometimes it was multiple songs. It was all according to how they felt that day. There was no particular system; it was just how they felt and how they wanted to

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cut. If it was a special song it was usually that one song we'd record. We'd first work out the harmonies and Levi would be up in the booth and be working with Eddie on the melodies. Sometimes Levi would come down and sing the background vocal with us when they wanted really full parts. It was all according to what was needed for the song. When we recorded our vocals, we did the background first and then Levi would do the lead. Most of the time we did the background vocals first. Lamont and Brian, along with Lawrence Payton who was very good with background vocals, had a good handle on everything. They'd sit together and work out the background vocals and then the three of us with Lamont and Eddie would go down to the studio.

GM: *Were there any particularly challenging vocal parts on any of The Four Tops Motown sides?*

DF: I'll be very honest, for us there were no challenges. We loved harmonies and any kind of harmonies that were needed we'd get a handle on it almost immediately. It wasn't hard for us; it came easy (slight pause). But thinking about about it, one of the background vocals that was the hardest for us or didn't feel correct or didn't feel right was "I'm In A Different World." It had a couple of changes in it, almost like key changes and rhythm changes that we had to study it a little bit and then it was like, "Now I've got it!" It wasn't the easiest one for us to do but it wasn't really difficult either. It was a little more challenging, that's all.

GM: *Speak about the incredibly gifted session musicians that sparked the band's hits. One listen to James Jamerson's acrobatic bass work on "Bernadette," for instance, lends credence to his massive talent.*

DF: We knew how great James was. We were not on that session when James played "Bernadette" on the floor on his back. Have you heard that story? Somebody challenged him. He played that on the floor of the studio on his back (laughs) and that's the truth. That is one of his best and most fantastic bass lines. (laughs) Nobody could believe it except the ones that were there to witness him doing that. Amazing. It was always a joy when we had a session. Everyone was happy. Everybody was always confident. They always knew when they had a hit. There was only one song that threw us and that was "Reach Out I'll Be There."

GM: *Why is that?*

DF: Well, because we thought it was an album song. It was experimenting. Levi was talking and singing. It wasn't him just naturally singing. He was singing and talking and there were some different kind of harmonies and a different kind of groove. We thought it was just an experiment and an album song. In fact, when Berry called us up to the office and told us to get ready for this big hit we have coming. He said, "This is gonna be bigger than 'Sugar Pie Honey Bunch'." We said, "Well, when are we gonna record it?" And he said, "You recorded it already." We looked at each other and said, "What are you talkin' about? We ain't recorded nothing close to 'I Can't Help Myself'." And then he said, "Well, listen to this and he played "Reach Out," and after about a chorus and a verse, we said, "Berry, hold it, hold, this is what you're releasing? And this is gonna be bigger than 'I Can't Help Myself?'" He said, "Yeah" and we all looked at each other and we felt the same way, "C'mon man! This motherf*cker's gonna have an anchor on it; it ain't gonna have no bullet." (laughs) He laughed and said, "Well fellas, I guarantee you, this is gonna be as big or bigger than 'I Can't Help Myself'." So we left that office feeling very disappointed. We talked about it and went, "Damn, maybe he's losing his golden ear." We did not hear the song having big hit potential, at least the way it was played in his office. Now about two weeks later I'm driving in my car and I'm listening to the radio and the DJ comes on and goes, "Ladies and gentlemen, here's the newest release by The Four Tops" and they played "Reach Out." And I nearly jumped out of my car. I stopped the car and pulled over and went, "Sh*t, Berry was right!" It hit me then and I felt this is a bad tune, man. I called Levi and he said, "Well, I hear it on the radio too and it sounds better than it did in the office." I said, "Man, this is a smash," that was the word we used then and of course it became a smash hit.

GM: *You're the only surviving original member of the Four Tops. Hypothetically, if your fellow bandmates were back on earth for one day and you had a chance to sing one song with them again, what song would you select and why?*

DF: (laughs) Aw shoot…You know which one it would probably be? I think we would do "Macarthur Park." It's a great song first of all. Evidently it has an inner meaning to each one of us but we loved it. We loved the arrangement, we loved the way Levi sang it and we loved the harmonies that we put on it. We loved great sounds. We loved our hit records, don't get me wrong but those were commercial records and those were lovable songs, but there are some songs we did where there's a little more artistry that we put into it that people don't get; they might think, yeah, that's a nice song. But a song like "Macarthur Park" is something very, very special to us because of the way it was handled and the way it was done. That's just one of the songs that I feel about that way. If we got together, we'd say, "Let's sit down and sing this" and it would be something other than just the classic songs. "I Believe In You And Me" would be another one we would do because we like beauty. We grew up with beautiful music, singing beautiful songs and making pretty harmonies. When Levi sang a song he cherished, you could really feel it. He'd make you feel the regular commercial songs and every word of those you would feel. Our heads were into the beauty of music. Commercial songs came to us very easy, which we enjoyed and we were happy to get 'em because that made the difference in our lives. But we always enjoyed singing pretty songs with pretty chord changes and great arrangements.

2018: Otherworld Cottage Industries Wins Global Entertainment Award
2019: Founder, Travis Edward Pike, Wins a Lifetime Achievement Award

In 2018, LUXLife magazine's research of Pike's 1971 live performance of Grumpuss for the Save the Children Fund, Changeling's Return, Mystical Encounter, and Odd Tales and Wonders not only earned Pike's company, Otherworld Cottage Industries, a 2018 LUXLife Global Entertainment Award, but triggered South East Star's research that led to Pike winning its 2019 Lifetime Achievement Award.

And late last year, Pike's new photo illustrated memoir, 1964-1974: A Decade of Odd Tales and Wonders earned a Four Star review in Goldmine Magazine (U.S.) and Shindig! Magazine (U.K.) and Shindig's Best of 2017 issue listed the State Records (U.K.) Vinyl 45 release of Pike's "Watch Out Woman," b/w "The Way That I Need You," taken from the mono optical soundtrack of the 1966 movie, Feelin' Good, as the third Best Single of the year!

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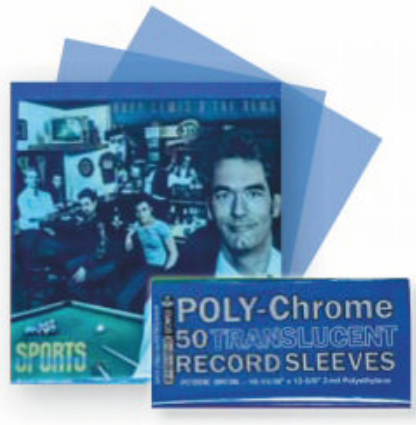

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